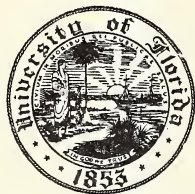
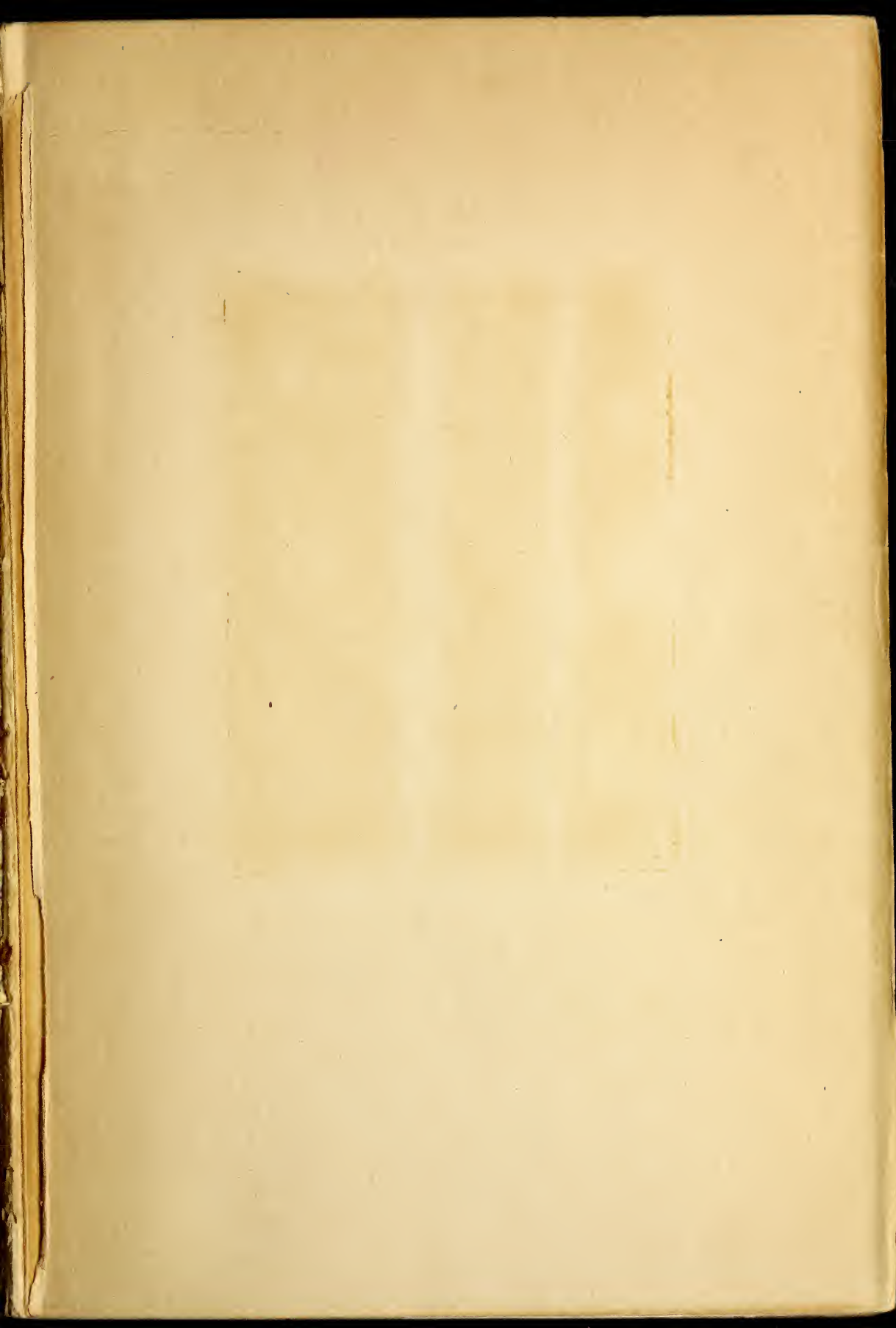
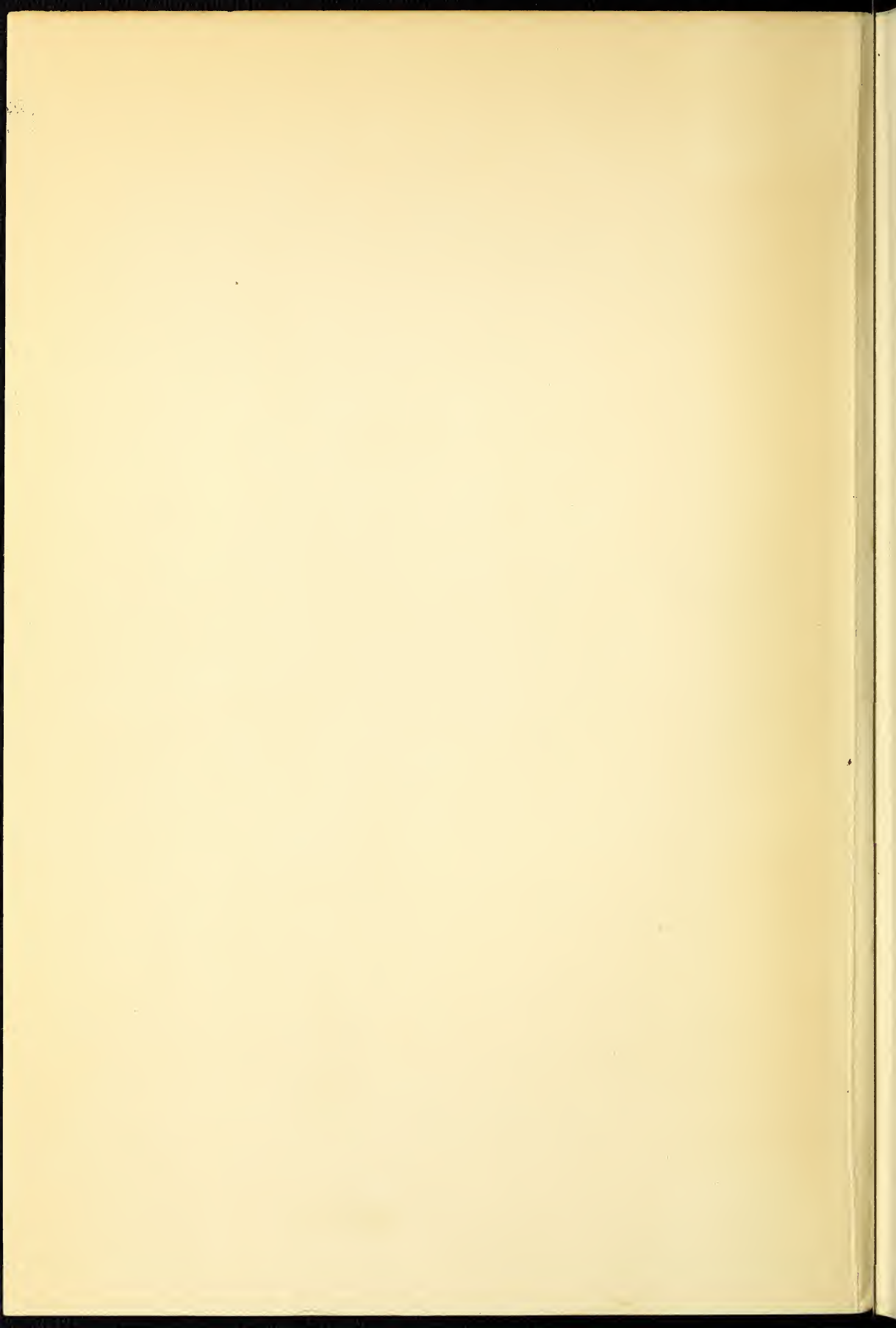


UNIVERSITY
OF FLORIDA
LIBRARIES





The Powers Girls





John Robert Powers

PHOTO BY WILLIAM RITTER

THE STORY OF MODELS AND MODELING
AND THE NATURAL STEPS BY WHICH
ATTRACTIVE GIRLS ARE CREATED

The Powers Girls

By
JOHN ROBERT POWERS

Illustrated

E. P. DUTTON & COMPANY, INC.

NEW YORK - 1941

646.069
P888p
FLORIDA
UNION c. 2
LIBRARY

COPYRIGHT, 1941
BY E. P. DUTTON & CO., INC.

+

FIRST EDITION

All Rights reserved—no part of this book may be reproduced in any form without permission in writing from the publisher, except by a reviewer who wishes to quote brief passages in connection with a review written for inclusion in magazine or newspaper or radio broadcast.



A digest of this book has appeared in *Cosmopolitan Magazine*, copyright 1941, by Hearst Magazines, Inc., New York City.

+

PRINTED IN THE UNITED STATES OF AMERICA
BY THE WILLIAM BYRD PRESS, INC.
RICHMOND, VIRGINIA

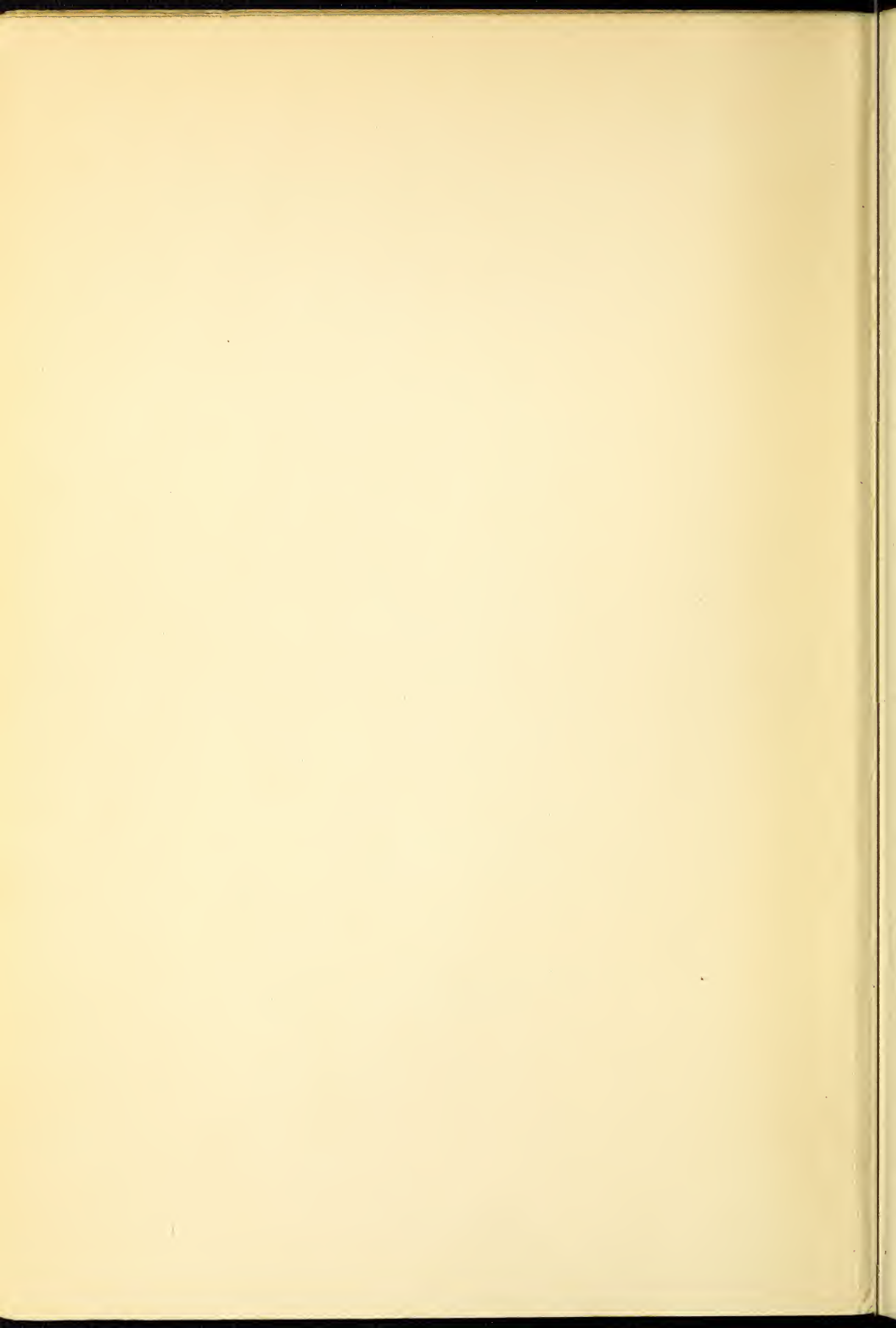
To my wife

ALICE HATHAWAY BURTON POWERS

*in appreciation of her devoted
help and inspiration*

153681

9-3-43 La Union gift



NOTE

My only regret in writing this book is that there is not enough space in which to mention ALL the Powers Girls who have done such credit to my modest name. The ones I do mention were chosen arbitrarily—just as they came to mind—and, of necessity, I have been unable to include a great many who deserve equal plaudits. In the case of such unavoidable omissions, I beg the reader to understand my sincere regret and I beg the girls themselves not to feel slighted—for my praise, admiration, and appreciation are directed to each of them whether they are named or not.

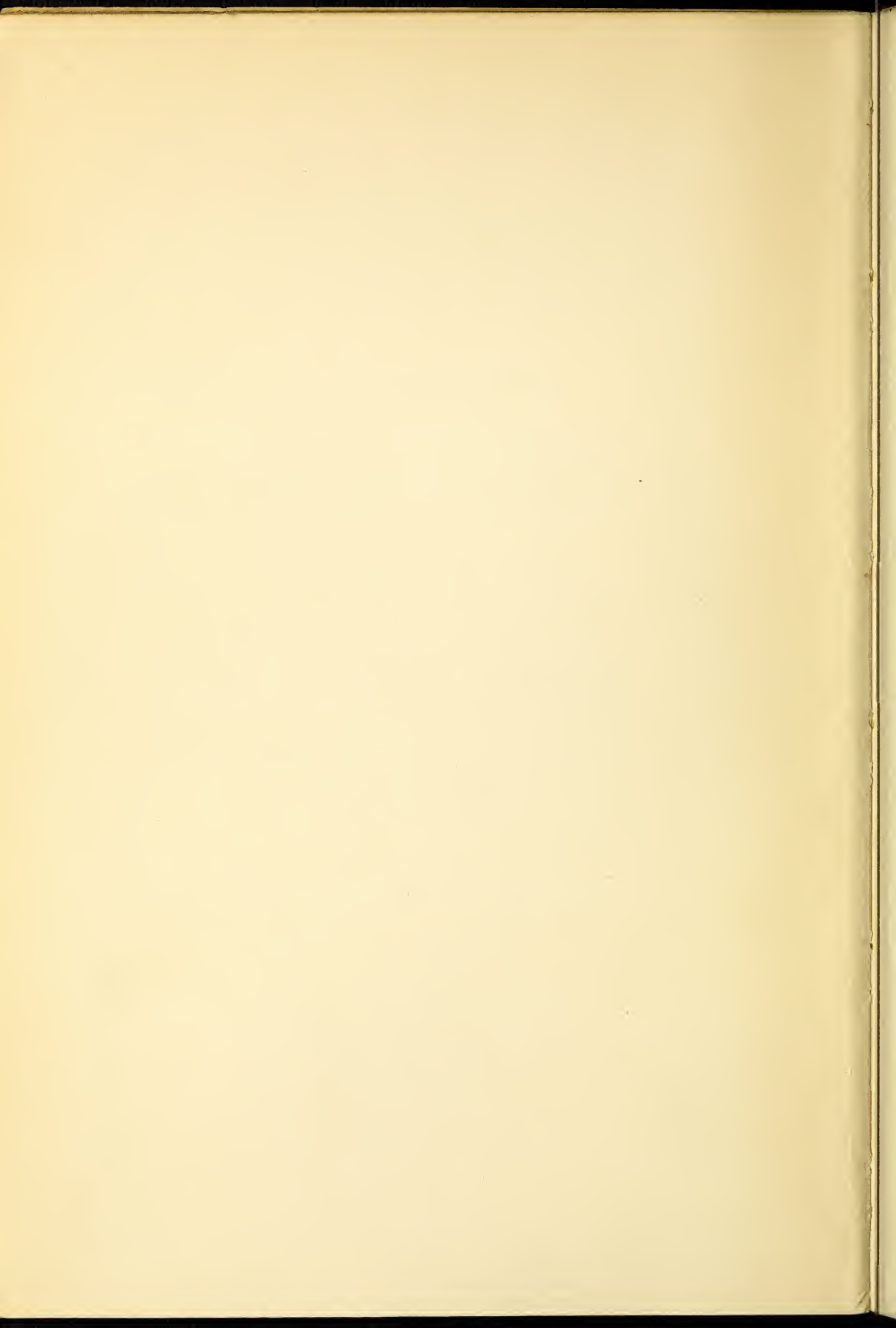
The list of Powers Girls which appears in the appendix includes only those who are registered with, and are available through the Agency, as this book goes to press.

John Horsey Powers



Acknowledgments

The author especially wishes to thank his photographers, clients and other business associates for their valuable coöperation in the making of this book.



Foreword

CIVILIZATIONS are judged by their women. Nations which have begun to retrogress immediately place their women on a lower social plane, curtail their independence, disregard their dignity as human beings, reduce them to the position of menials.

The American woman has long occupied a position which is the envy of the women of the world. Her voice is heard in public councils, her ideas are expressed in merchandising, her taste is the dominant influence in the buying habits of the nation. Our way of life owes much to our political beliefs and our economic system. It owes as much to the American woman who, in the last analysis, determines the way in which we shall live.

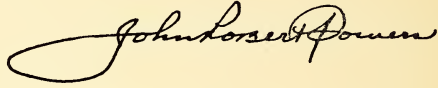
It stands to reason, then, that as the women go, so goes the nation. If they are drab and uninteresting, if they are unsure of themselves and unlovely, if they lack imagination and fail to develop their own potentialities, we stand a good chance of being surrounded by just such uninspiring qualities.

In the brief span of a lifetime, we have seen a change from the buxom Gibson girl to the Ziegfeld glamour girl, and more recently to what has come to be called The

FOREWORD

Powers Girl—the Natural Girl, surely the most beautiful woman in the world.

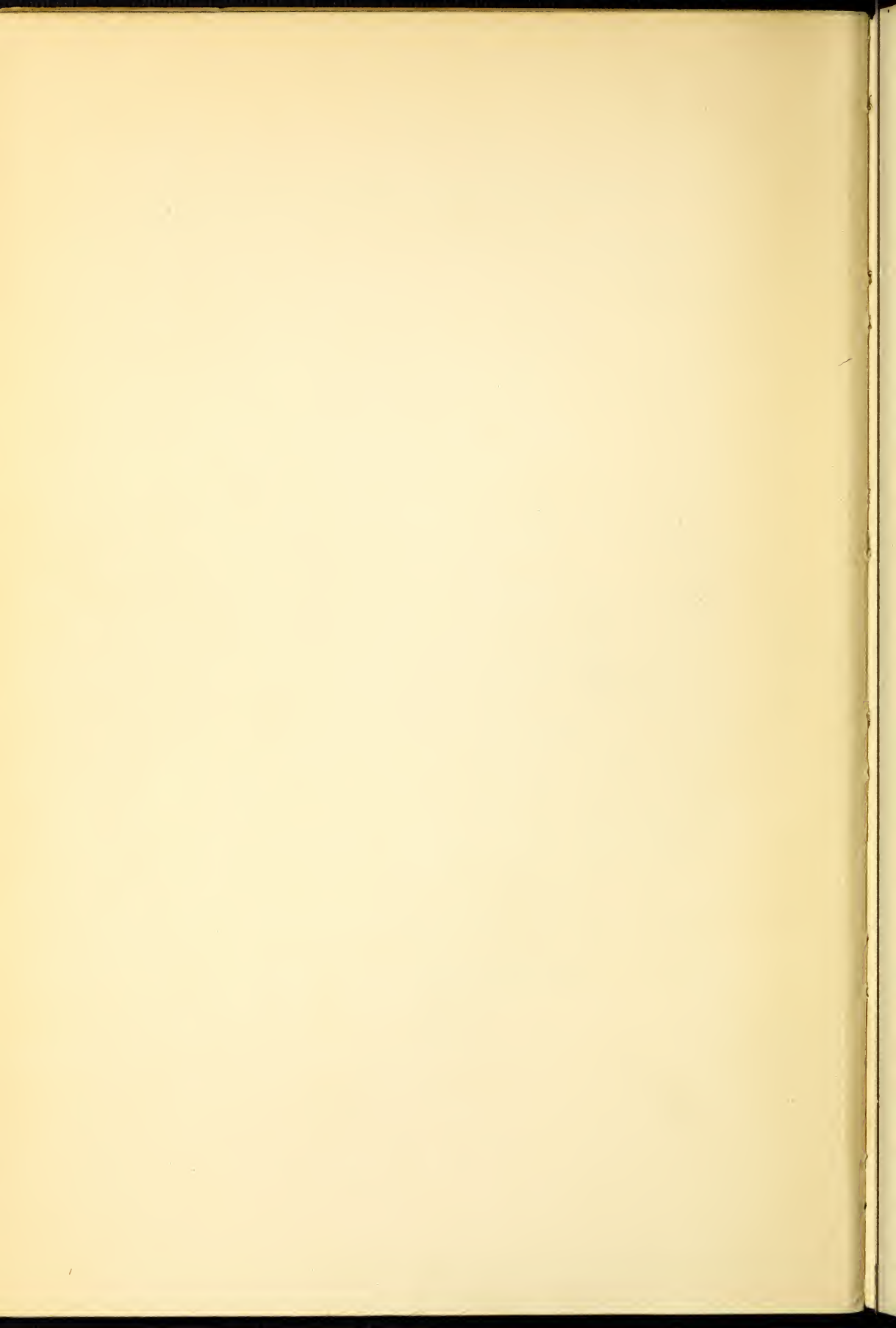
This is the story of the creation of The Powers Girl, of her impact on the social and business world of today, and of her influence on the women of tomorrow.

A handwritten signature in cursive script, reading "John D. Powers". The signature is written in dark ink and is positioned to the right of the foreword text.

New York City
September, 1941

Contents

| | PAGE |
|--|------|
| FOREWORD | II |
| PART ONE <i>Broker in Beauty</i> | 17 |
| Chapter I <i>It Happened This Way</i> | 19 |
| Chapter II <i>Girls Are Always News</i> | 29 |
| PART TWO <i>The Care and Feeding of Models</i> | 41 |
| Chapter III <i>First, Get Your Rabbit</i> | 43 |
| Chapter IV <i>Creating the Natural Girl</i> | 61 |
| Chapter V <i>Have You Any Nice, Fresh Jobs Today?</i> | 75 |
| Chapter VI <i>Being a Clotheshorse</i> | 92 |
| Chapter VII <i>The Greatest Salesmen on Earth</i> | 110 |
| Chapter VIII <i>A Model Life</i> | 126 |
| Chapter IX <i>Learning the Hard Way</i> | 137 |
| PART THREE <i>A Primer for Models</i> | 155 |
| Chapter X <i>A is for Assets</i> | 157 |
| Chapter XI <i>C is for Clothes</i> | 169 |
| Chapter XII <i>M is for Make-Up</i> | 181 |
| Chapter XIII <i>S is for Stepping Stone</i> | 190 |
| PART FOUR <i>A Mirror for Madam</i> | 203 |
| Chapter XIV <i>More Powers to You</i> | 205 |
| APPENDIX <i>The Powers Girls</i> | 217 |



List of Illustrations

John Robert Powers *Frontispiece*

| | |
|--|-------------|
| ONE DOZEN LONG-STEMMED AMERICAN BEAUTIES | FACING PAGE |
|--|-------------|

| | |
|---|----|
| 1. <i>Georgia Carroll</i> | 22 |
| 2. <i>Helen Bennett</i> | 23 |
| 3. <i>Sandy Rice</i> | 32 |
| 4. <i>Marion Whitney</i> | 33 |
| 5. <i>Elizabeth Gibbons</i> | 36 |
| 6. <i>Dana Jenney</i> | 37 |
| 7. <i>Betty McLauchlen</i> | 44 |
| 8. <i>Kay Hernan</i> | 45 |
| 9. <i>Josephine Caldwell</i> | 48 |
| 10. <i>Muriel Maxwell</i> | 49 |
| 11. <i>Florence Dornin</i> | 64 |
| 12. <i>Maurine Zollman</i> | 65 |
| <i>Ellen Allardice, typical American natural blonde</i> | 80 |
| <i>Constance Joannes, typical American natural brunette</i> . | 81 |

THE JOHN ROBERT POWERS SCHOOL

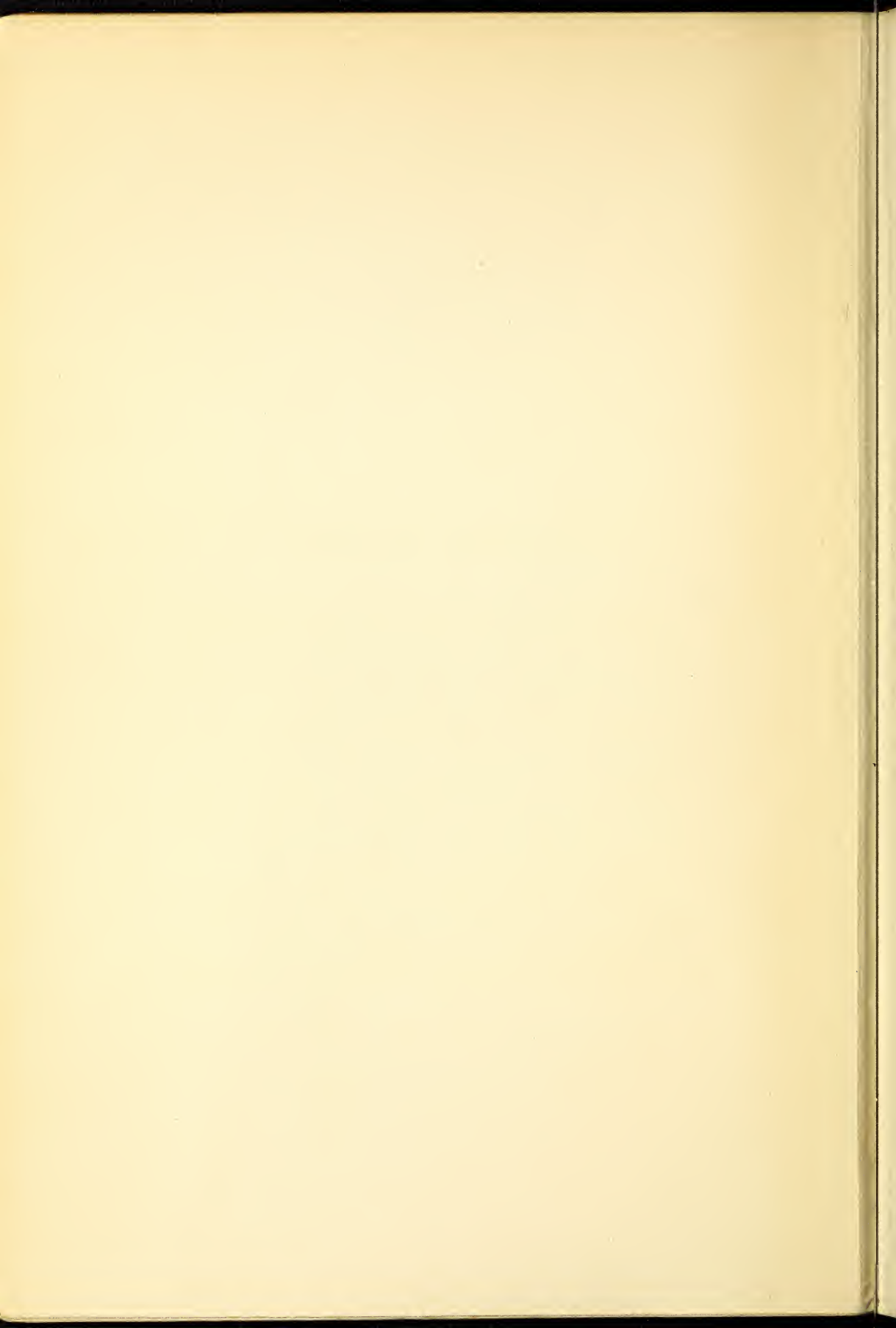
| | |
|---|-----|
| <i>A regular meeting of the Powers School staff to consider application for admission</i> | 96 |
| <i>Betsy Nehf, of Arizona, starts her course at Powers</i> . | 97 |
| <i>Betsy begins her exercises</i> | 112 |

LIST OF ILLUSTRATIONS—CONTINUED

| | FACING PAGE |
|--|-------------|
| <i>Betsy gets budget advice</i> | 113 |
| <i>Betsy learns how to walk</i> | 113 |
| <i>Betsy learns the value of "Make-Down"</i> | 128 |
| <i>Betsy is shown her most becoming colors</i> | 129 |
| <i>Betsy arches her back and relaxes her shoulders</i> | 144 |
| <i>Betsy learns how to talk</i> | 144 |
| <i>Betsy graduates</i> | 145 |
| <i>Betsy starts on her appointments</i> | 160 |
| <i>Betsy's first assignment</i> | 161 |
| <i>Dr. Edward Wiggam and Mme. Schiaparelli visit the Powers School</i> | 176 |
| <i>A fashion show at the Brazilian Embassy in Washington with Jane Davis and Kay Hernan as models</i> | 177 |
| <i>A dozen Powers beauties after an eight-hour flight to Miami from New York with Capt. Dick Merrill, pilot</i> | 192 |
| <i>Posing for a typical publicity shot in connection with the Orange Bowl Festival</i> | 192 |
| <i>MacClelland Barclay painting Doris Gibson on an Eastern Airlines plane just before the take-off</i> | 193 |
| <i>Capt. Dick Merrill, pilot, shows Babs Beckwith the latest weather report during the flight from New York to Miami Beach</i> | 193 |
| <i>Gay Hayden poses for Bradshaw Crandell</i> | 208 |
| <i>The Marines at Quantico, Va., welcome the Powers girls at the airfield</i> | 209 |

PART ONE

Broker in Beauty



CHAPTER I

It Happened This Way

IT ALL started with being out of a job. That has happened to other people before. In fact, it had happened to me before. A lot of things had happened to me since the day I was born on a farm in Pennsylvania. A temporary halt at Lafayette College had led me, for one reason or another, to acting small parts in stock companies and the silent films. But though I played with Elsie Ferguson and other talented actors, I never had my entrances greeted by a burst of applause. Producers and audiences alike were unimpressed. Kindly producers told me that I was wasting my talents; the rest told me bluntly I was wasting their time.

Then I went to see Sir Herbert Beerbohm Tree, the great

THE POWERS GIRLS

Shakespearean actor, and for the next two years I toured with his company, acting as assistant manager and understudy. While the pay checks were still coming in regularly, I married Alice Hathaway Burton, who had been on the stage, but preferred home life to a career.

And one day we found ourselves in New York, broke and without a job. There were no more pay checks coming in. The inside of my wallet was like the Black Hole of Calcutta. My pockets couldn't turn out a dime. Where did we go from here?

After canvassing the theatrical agencies, more from force of habit than with any real hope, I turned to the newspaper columns headed "Men Wanted." None of them, I gathered as I read, wanted me. But wait a minute—here's one—a commercial photographer is advertising for models. That was a new one to me. "How about it?" I asked my wife. "What have we got to lose?"

When I reached the photographer's office, all out of breath, he told me one model wouldn't do—he needed eight. At that time, most of my friends, like myself, were actors, and again like myself, they were what is laughingly known as "resting." I set off to round them up and eventually returned to the photographer's studio with the required number. They were all out of work and they were not eating very regularly. Today most of them are famous stars.

IT HAPPENED THIS WAY

"You know," my wife remarked thoughtfully, "there must be lots of commercial photographers looking for models. And we know dozens of actors and actresses out of work who would like jobs like that. Why can't we find a way of bringing them together?"

And that was the beginning of the first agency for models. The first step, of course, was to find the models. I got in touch with everyone I knew, friends, acquaintances, and *their* friends and acquaintances, had their pictures taken, made up a catalogue containing their descriptions and measurements, and sent it to anyone in New York who might be a prospective client—commercial photographers, advertisers, department stores, artists. There were not more than 40 people listed in that first catalogue, but the idea was a new one. Not only the photographers but the advertisers began to see its possibilities.

Modeling, at that time, was a completely unregulated business. In fact, it was scarcely recognized as a business at all. When an artist or a commercial photographer needed a model, he generally stuck an advertisement in a newspaper and waited to see what would turn up. There was no regular rate of pay. To be a model was usually to reap a harvest of lifted eyebrows.

In the course of 20 years, that little agency has become the largest of its kind in the world. Modeling has grown to be the most highly sought-after profession for women,

THE POWERS GIRLS

and one of the best paid. It is not only one of the most varied and interesting of professions in itself, but it provides a stepping stone to many outstanding careers. It opens doors to Hollywood, to the stage, to radio, to the arts, to business.

It has become a tremendous sales force, not only for commercial products but for ideas as well. Today's model is not only selling the American woman style but she is influencing her in countless ways, teaching her grace, self-possession, self-confidence, faith in herself. Today, competition is more severe than it has ever been in the history of the world. To meet that competition you must be able to present yourself more effectively than the next candidate. This is true, in our high-pressure world, not only in business and professional life but in social and private life.

That is why I say that "The Powers Girls" are influencing all American women. They are, to begin with, the most beautiful girls in the world. And they have learned to supplement their beauty by charm, intelligence, and acquired techniques. Not every woman, obviously, can become a model; but every woman can learn something from the models.

People constantly ask me for the secret behind the evolution of modeling to its present position. The secret is the development of "The Natural Girl."

When I started the first model agency, the camera was



1. THE NATURAL GIRL. The blonde beauty, Georgia Carroll of Texas is the perfect model whose even features are the idealization of natural beauty. She is probably the most beautiful girl in the world. Her features are perfect, her proportions exactly right, her complexion flawless.

PHOTO BY WILLIAM RITTER



THE REMOTE TYPE. Helen Bennett, of New York, has the plastic type of face which appears to have been molded by a modernistic sculptor. She represents the somewhat unreal, exotic qualities which are demanded in high-fashion work.

PHOTO BY WILLIAM RITTER

IT HAPPENED THIS WAY

just beginning to come into use in advertising. Believing that an attractive picture could be more effective in selling than the written word, I hammered away at the idea. Gradually, the use of photography has revolutionized the old methods of advertising. No one would challenge now the opinion that a picture has sales power. Words mean different things to the different people who read them, according to their education, background, and so forth. But the camera gives an accurate picture of the product. There can be no misunderstanding about it. Readers of advertisements who distrust the glowing adjectives of the copywriter will not distrust the evidence of their own eyes.

But though the camera became increasingly artistic in its possibilities, one fact stood out very clearly. The camera will reproduce only what you give it. This was particularly true of the models used by the commercial photographers in advertising work. However great the care taken in posing them, however painstakingly lights were used, the camera revealed only what it saw. And the girl who was artificial, self-conscious, or who lacked poise, was mercilessly recorded on the negative. The unerring eye of the camera registers poise as surely as a barometer measures the weather.

Seeing this time after time, it occurred to me that a lot of healthy changes could be made in this model business. Most of the girls available for the work were chorus girls out of

THE POWERS GIRLS

a job. With the best will in the world, they were unable to make themselves look like anything but chorus girls. Their make-up was extreme, their mannerisms exaggerated, they had a tendency to try to make themselves appear as glamorous as possible.

Advertising, however, as everyone knows, is directed at women who do most of the nation's purchasing. And the average woman shied away from the product displayed by the model who, though she might be very pretty, did not represent qualities which the buyer admired. I had always believed that the most charming girl in the world is the most natural one, the typical American girl, pretty, healthy, vivacious, self-reliant. As I am an average sort of fellow, it seemed likely that other people might have the same sort of taste.

Well, they did. As a result, the Powers girl has become as well-known a type as the "Ziegfeld girl" of the last generation. There is a difference, however—as great a difference as that between the leisurely world of 1914 and the streamlined world of today. Ziegfeld's death was the death knell of the glamour girl. She has given way to the natural, well-bred, well-poised girl.

And there are other differences. The Ziegfeld girl, even the loveliest and best-known among them, rehearsed for four weeks without pay, and played eight performances a week, for which they never received more than \$75 a

IT HAPPENED THIS WAY

week. The Powers girl, on the other hand, is paid by the hour and her pay may be anywhere from \$75 to \$500 a week.

Socially, too, there is a difference; perhaps the greatest difference of all. For while the Ziegfeld girl was regarded, for the most part, with lifted eyebrows, the Powers girl is not only sought by fashionable clubs and hostesses, she is often a society girl herself, graduate of a fashionable finishing school, a popular debutante.

While I had started with the idea of supplying a demand, I began to discover that I was creating one. The advertisers were quick to see the tremendous sales possibilities represented by lovely girls whose youth and beauty appealed to everyone, men and women, old and young alike. A beautiful girl's smile sold more tooth paste than the most telling copy that could be devised. A photograph dramatized a product more effectively than columns of words. Dresses worn by an attractive girl were more interesting than the same dresses hanging on a rack or draped on a wax figure.

This fact has now become so clearly recognized, and the merchandising value of the model so acknowledged, that the very manikins used to dress department-store windows, according to a new trend, are in many cases being equipped with heads modeled from the Powers girls.

The secret of the effectiveness of models, of course, is in that process of identification between the purchaser and

THE POWERS GIRLS

the model. It lies in that dim, unexpressed hope, "If I wear that, I will look like that." The woman who sees Georgia Carroll wearing a dress that costs more than she is accustomed to pay, hopes that she, too, will be correspondingly lovely if she goes into the higher-priced market.

It is the same process of association which makes a woman identify herself with the heroine of a novel she reads, or with the star of a play or a screen story. That is why she laughs or cries with the heroine's joys and sorrows. For a little while, they have become her own.

In the case of the model, however, the identification is no longer part of a dream world. It has an actual, concrete application to the product the model is displaying, whether it is a hat, a dentifrice or a brand of cosmetics.

My job was to find models with whom the women of the buying public would be willing to make that identification: models who possessed not only beauty, but breeding, intelligence, naturalness. Show girls, languorous sophisticates, heavily artificial types were not the models whose appearance the average woman wished to copy.

Society women were not impressed by clothes worn by a girl who lacked the Park Avenue touch; farm women, thumbing the mail-order catalogues, were afraid of dresses worn with too sophisticated an air; professional women avoided like the plague the heavy-lidded type of beauty which was out of place on anyone but Theda Bara.

IT HAPPENED THIS WAY

So the Powers girl emerged, the natural girl, without excessive make-up, without the mincing, artificial walk associated in the popular imagination with models. Instead, she is poised, charming, graceful, a model for any woman to follow.

The depression had a great deal to do with swelling the demand for models. Today I have 400 active models on my list. It became vitally necessary for advertisers to reach a volume market, and therefore they turned to the methods which had appeal to the greatest numbers. Up to that time, some of the greatest industries and business houses had taken rather a patronizing air toward the purchaser. If he wanted to buy their goods, he knew where to find them. But after the crash, all this was changed. The purchaser's status changed like that of the wallflower who has suddenly become an heiress, a pearl of great price, an object to be wooed. The more elusive the purchaser, the greater the fervor of the advertiser.

So the model became the greatest sales force in the world. Today she sells you practically everything you own—Frigidaire, automobiles, tooth paste, magazines, cigarettes, stockings. She sells soap flakes and railroads; she sells good will between nations; she is selling American women not merely new styles but a sense of style; not merely beauty secrets but a new concept of beauty.

In the course of 20 years, I have interviewed over a mil-

THE POWERS GIRLS

lion girls and women who were interested in modeling as a profession, and found one in a thousand with the necessary requirements. What was wrong with the rest of them? Answering that question over and over, I have come to believe that there is more misunderstanding, more misinformation about the profession of modeling than about any other.

Ninety-nine per cent of the girls who come to me need to learn how to present themselves to greater advantage. A pretty face, nice figure, and ambition are not enough. You must learn to make your assets work for you. The busy photographer need not struggle with an awkward beginner. He has dozens of experienced girls from which to choose. The employer will not stop to bother with the girl who means well. He takes the girl who knows her job.

Girls by the tens of thousands, whether they wish to be models or not, bombard me with questions. What is modeling like? How can I learn the technique? How can I improve myself?

That is why I am setting down here some of the answers to questions which come to me by the hundreds every day.

CHAPTER II

Girls Are Always News

TODAY, the business of modeling has come a long way from that day when my wife said tentatively that there should be some way of bringing together the advertiser and the model. It has come to be associated with sudden success, with high prices, with glamour—above all, with news.

Curiously enough, I myself have never sent out promotion material on the Powers girls. The enormous amount of publicity releases which they are constantly getting is unsolicited, a spontaneous indication of the public interest in them. Their presence stimulates interest in almost every type of public event. I

The Broadway columnists report their activities, mention

THE POWERS GIRLS

their presence at public gatherings, describe their beauty, their careers, their escorts—for it is considered smart in New York to squire a Powers girl to a theater, night club, or party.

The big clubs seek them out—the managers of several of New York's night clubs send presents of champagne and perfume to at least 100 Powers girls every year.

Aside from their inevitable photographs in the advertising pages of newspapers and magazines, they appear almost as frequently in special stories and rotogravure sections. Whatever they do is news. The fact that Josephine Caldwell likes to read brings her the prompt title of American's most beautiful bookworm, and photographs show her engaged in reading.

If Georgia Carroll goes to a party and marks up her beautiful nose with paint in the course of a game, it is news and good for a story.

When a model marries a G-man, a social leader, a polo player, a baseball favorite, a millionaire, it is worth a feature story. Her professional life is of absorbing interest to the vast bulk of the American public, and her private life almost as much so. If Mrs. Smith cooks and keeps house for her husband, it is of interest to no one but Mrs. Smith. But when a model has domestic tastes, she is photographed buying groceries, basting a roast, taking her baby out in his carriage.

GIRLS ARE ALWAYS NEWS

To sum it all up, the model seems to epitomize romance for the average person, to represent the story-book heroine in real life, to live more colorfully than other people. *com*

Time was when people turned to the stage when they needed sure-fire publicity. With the mushroom growth of the motion picture and its widespread popularity, the screen actor and actress replaced the Broadway actor as the chief purveyor of glamour. Today, the Powers girl has a greater news value than either. Why? Partly, of course, because glamour will always be associated with the modeling profession. Partly because of the unusual degree of beauty possessed by the girls. Partly because they have a quality of charm and breeding which makes them welcome in any sphere in which they may be called. But most of all because they are salesmen, selling not only beauty and fashion, but steel and railroads, and such intangibles as good will. ✓

About six years ago, I visited Palm Beach, making a survey of the shops. Strolling along the street one afternoon I encountered several of the branch managers of New York stores talking gloomily together.

"How is business?" I asked.

"Terrible," one of them answered promptly.

"There isn't any," added the second.

The third simply scowled and refused to make any comment on a situation which spoke for itself.

THE POWERS GIRLS

"What you need," I remarked, "is something to brighten and liven things up around here."

This suggestion was received with bored impatience on the part of the three men.

"Suppose," I went on, "instead of waiting for people to come out of the doldrums, you go out after them."

"How?" asked one of them.

"By dramatizing your merchandise. Let's get 12 top-notch models down here to display your clothes. We'll pick out a hotel or restaurant or club where smart people gather. We'll make people come into your shops because we'll make them want to buy clothes."

The idea was finally agreed upon, though rather tepidly. It couldn't, the men felt, do much good, but anything was worth trying.

Twelve of my most beautiful and experienced models were flown down to Palm Beach. That in itself was good for a story, and the reporters and cameramen were waiting when they landed. One by one the girls stepped down from the plane.

"My God," breathed Arthur William Brown, the famous illustrator, "The Long-stemmed American Beauties!" At that moment was coined the name by which they have been known ever since.

They modeled fashions at the Colony Club, and business picked up with a bang. Even the skeptics were con-



3. **THE OUTDOOR GIRL.** Sandy Rice, of New York, alert, active, sparkling auburn-haired sport enthusiast, is as typical of the out-of-doors as a bonfire and the tang of winter wind. She is a veteran ski star and bridge expert. PHOTO BY TONI FRISSELL



4. **THE MODERN GIRL.** Marion Whitney, of New Jersey, is typical of the young American girl, vivacious, smiling, unaffected and self-reliant. She is perfect for illustration work as she lends a glowing quality of enthusiasm to anything she does.

PHOTO BY WILLIAM RITTER



7. **THE MANHATTAN TYPE.** Betty McLauchlen, of New York, is as representative of her sophisticated native city as is the *New Yorker*. Her subtle dark beauty is in direct contrast to the buoyancy which is Marion Whitney's most beguiling charm. These two girls are a revealing demonstration of the basic differences between the high-fashion and the illustration models.

PHOTO BY WILLIAM RITTER



8. **THE SOUTHERN BELLE.** Kay Hernan, of Texas, typifies the qualities which have kept the Southern belles high among the ranks of American Beauties for many years. This tall brunette represents that combination of sunny warmth and vivacity which gives the South its own special charm.

PHOTO BY WILLIAM RITTER

GIRLS ARE ALWAYS NEWS

vinced. Before the end of that trip they had been good for columns of copy. People discovered that these models were not simply a type, they were extraordinarily interesting young women. One of them was a licensed pilot. All of them, commented one reporter, were evidence that while ladies might be considered out of fashion in some circles, there was one profession where they were still necessary.

Now, every winter, a dozen girls make the trip to Miami where they dramatize merchandise at Burdine's. What began as an impulse on my part continued as a vogue, and is now an established annual event.

The drawing power of the models was displayed in dramatic force early this spring, when they appeared at a fashion show at the Brazilian Embassy in Washington. Their presence attracted such a huge crowd that, in spite of the ten-dollar a head admission fee, the Embassy was packed.

This was borne out by putting Powers girls at the wheels of new cars in the annual automobile shows. There was an immediate build-up of interest. An automobile manufacturer, acting on this idea, and carrying it a step farther, has sent two Powers models all over the United States in one of his cars. At each town they stop, display the car, and answer questions about it. And the newspapers play them up, because their news value outweighs the commercial angle of the product they are selling.

THE POWERS GIRLS

X Not long ago a yacht was anchored near a big beach resort. From it a dozen Powers girls made a triumphant appearance at the yacht club. A manufacturer of a new dress fabric had decided that the most dramatic way to introduce his product to the public was to stage a spectacular fashion show. The models displayed dresses made of the new material and were worth more columns of reading space—and publicity—than the usual advertising channels could have given them. *Life Magazine* covered the event.

This widespread interest in the activities of the Powers girls led one of the great airlines to select one of my models, Marion Whitney, for a promotion stunt which took her to almost every country in South America. She was chosen because of her infectious smile and her pleasant manner in meeting people as well as for her beauty.

Marion had one of the most exciting times of her life, flying over South America, and being royally entertained wherever she went. For the secretary who has to be content with a two weeks' vacation with Aunt Mamie in the country, such an adventure seems like something out of the *Arabian Nights Entertainments*. And Marion, who remains unspoiled in spite of all the admiration she attracts, was as thrilled as any schoolgirl could have been. It is, indeed, her genuine capacity for enjoyment and her friendliness which cause the demand for her.

She sat on the wall of the dead city of Sachsahurama,

GIRLS ARE ALWAYS NEWS

while a Bolivian Indian played his shepherd's pipe to her. She saw the majestic range of the Andes from a height of 15,000 feet. She stood with one foot in the Northern Hemisphere and one in the Southern Hemisphere. She visited Inca ruins and rode with a gaucho. And for a final celebration, she spent her last evening at the Urca Casino in Rio de Janeiro.

The airline had stories of such news value about their route that *Look Magazine* devoted pages to the trip, with photographs of Marion taken in the plane and at the various ports of call. Her winning personality also got her an equally exciting experience, touring the United States for the *American Magazine*, and making personal appearances wherever she went. Lord and Taylor furnished Marion with a complete wardrobe.

A cosmetic manufacturer has sent two Powers girls—Ellen Allerdyce, a natural blonde, and Constance Joannes, a natural brunette—throughout the whole East and the Middle West, demonstrating his preparations in the department stores. The demonstration was dramatized in a little skit written by Lois Long and given by Betty Coy, another Powers girl.

Several of the big department stores have not only sent models on cruises to South America, Bermuda, Cuba, and so forth, but have given them the wardrobes which they have modeled at each stopping place.

THE POWERS GIRLS

A few years ago Walter Wanger "borrowed" 12 models for a movie promotion. And when models can add glamour to the movies, that *is* news!

Wherever anything is happening in the Metropolitan area, you will find the Powers girls. At the opening day of the second year of the New York World's Fair, 200 Powers girls were scattered all over the Fair grounds, distributing programs. Their news value was so good that all during the second year of the Fair a number of them were permanently employed.

They were sent as Peanut Queen and as Wool Queen to the Southern States, building news value for the promotion which is being done with these commodities. The recent Cotton Queen stirred up enough interest to stimulate syndicated stories which appeared all over the United States.

A few months ago they went to Atlantic City for a fashion show. The purpose of the trip was to show that Atlantic City is a fashion rendezvous. They went by boat, were greeted by the mayor and given the keys to the city. They were treated as visiting celebrities, entertained in gala fashion, and returned to New York in high spirits, enthusiastic over the experience.

These promotion jobs provide the girls with more than just the interest of visiting new places. They are squired around and see all the places of interest. A few hours' work



5. **THE URBAN TYPE.** Elizabeth Gibbons, of Alabama, is not the usual Southern girl. She is equally representative of smart women in any great city in any country of the world. She is universal. She appeals alike to the fashionable women of Paris, London, Vienna, and New York.

PHOTO BY WILLIAM RITTER



6. THE ARISTOCRATIC TYPE. Dana Jenney, of Ohio, with her refinement of feature, proud carriage, and regal qualities represents the woman of breeding, and consequently is particularly effective in modeling for exclusive markets.

PHOTO BY WILLIAM RITTER

GIRLS ARE ALWAYS NEWS

is often followed by a day or two of social life and amusement.

A dozen of the long-stemmed American Beauties went to the Orange Bowl in Miami where two incidents—both unscheduled—took place. One was the misadventure of June Cox. As she was being ushered with great ceremony into a seat on the field, while cameras turned and the crowd stared, she sat down with her usual grace on a rickety seat which turned upside down, leaving poor June in an undignified tangle of arms and legs on the ground.

The second unscheduled event was the spontaneous gesture of the girls who, after the game, surrounded Wendell Willkie, who was a spectator, and presented the surprised and blushing ex-presidential candidate with the armloads of chrysanthemums which they were all carrying.

More and more the girls are coming to fill a greater function than that of a simple model; they are selling that intangible quality known as good will.

And this brings me to the fact that they are being used now by the United States Government as an aid in recruiting and entertaining the Army, Navy and Marine Corps.

Twenty-one of the girls were sent to Quantico late in June, flown down by reserve officers of the Marine Corps. They were met by a squadron of airplanes which escorted them into the landing field. A group of Marine officers was

THE POWERS GIRLS

on hand to welcome them, and they were received by the wives of the senior officers.

As they landed, one Marine was heard to say, in a slightly disappointed voice, "They don't look my idea of models. They look like a bunch of sweet, nice schoolgirls." They were college girls, daughters of college professors and ministers, young debutantes. The Marine was quite right. They did not look like his idea of a model.

The girls slept in tents and dined with both officers and enlisted men. They danced, rode horseback, went swimming with literally thousands of men. Over a radio network they described their experiences and impressions, told what they thought of the life, the food, and particularly the men.

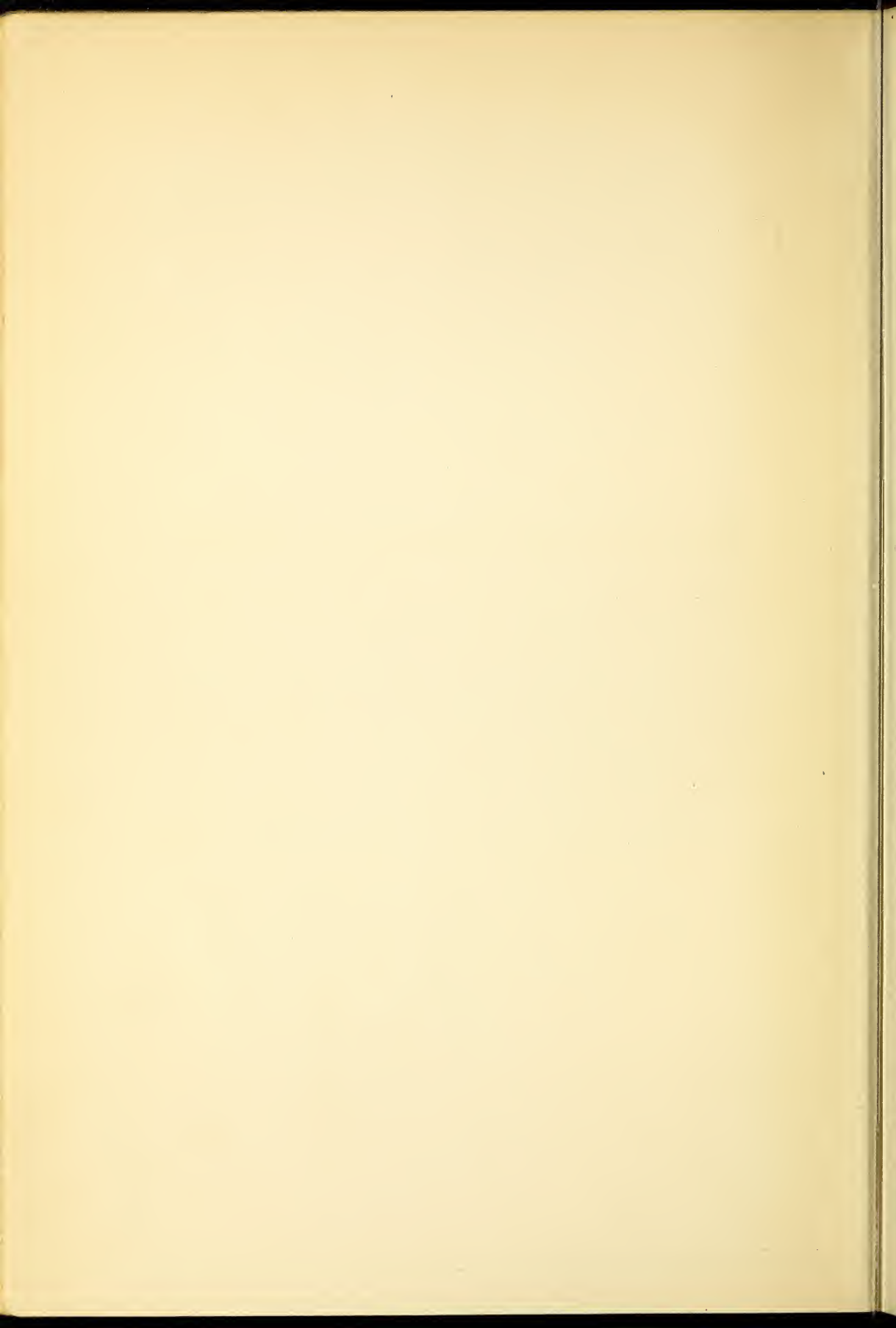
Their enthusiastic account, and particularly the movies of the expedition, which were later shown all over the United States, were counted upon to lead to an increase in enlistments. The most immediate effect, however, was a change in the requests from the Marines for leave. Up to the time of the Powers girls' visit, most of these requests had been for trips home. After that, there were an increasing number of requests for leave to make trips to New York!

So the greatest salesmen on earth have now become among the most potent factors in selling good will. It is little wonder that people seem unable to hear enough

GIRLS ARE ALWAYS NEWS

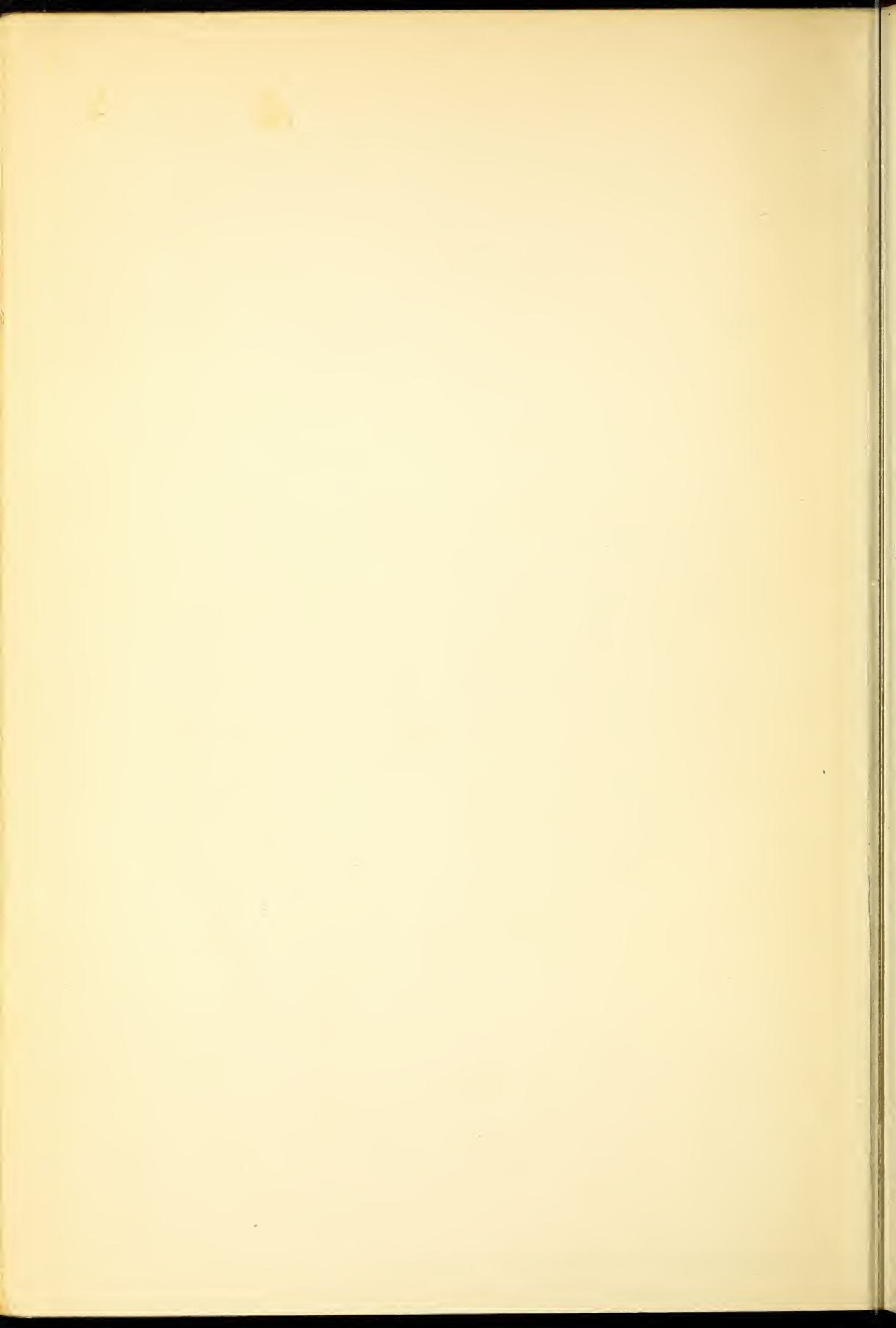
stories about the Powers girls. Their own lives are so varied and colorful that they are a constant challenge to reporters and writers on human interest.

There is no "typical" model. They have no typical background. They are typical only in the sense that they represent all the sections of America and all the varied ambitions of American girls today. Perhaps they work harder in someways. There are so many things they want to do. But whatever they do is news!



PART TWO

The Care and Feeding of Models



CHAPTER III

First, Get Your Rabbit

THERE is an old recipe for making rabbit stew which begins with the words, "First, get your rabbit." In a model agency, the first requirement is, "Find your model." That sounds easy, but it isn't. Not by a long shot.

By mail and in person, an average of 150,000 women apply every year for work as models. Perhaps one out of every thousand applicants has the qualities we are looking for. These are not always as self-evident as appears to the person who sees only the beauty who smiles at him from the advertising pages of a national magazine. "Of course," he remarks, "anyone would have known she was a winner."

THE POWERS GIRLS

It has been my experience, however, that even with a trained observer at the reception desk, the winners are apt to be overlooked at first glance. In one week, by relying entirely on the estimate of someone else, I lost several girls who later became very successful. Therefore, I have found it worth while to keep a close eye on the reception room myself. The applicants are apt to carry themselves badly, their make-up is wrong, their clothes are wrong. At first sight, they may not be promising model material. As a result, my office has become, little by little, a sort of consulting room.

One of my employees pointed this out to me one day. "You know," she said, "there is not so much difference between your office and my father's. He is a surgeon, and he has the same line of anxious faces waiting to consult him and find out what they must do with themselves."

Anyone coming into the waiting room of my New York offices would be struck at once by the gulf between the professional models and the girls who are waiting to apply for work. One walks into the room with a lithe, graceful carriage, without excessive movement, quietly but smartly dressed, wearing very little make-up, as simple in appearance as a schoolgirl, but completely unself-conscious. The other, for the most part, arrives wearing unsuitable or ill-fitting clothes, excessive make-up which alters and distorts her features; she fidgets about, poses her-

FIRST, GET YOUR RABBIT

self self-consciously, displaying to the trained eye that she is ill at ease and unsure of herself.

What do I look for then, and how do I transform the beginner—the stiff, self-conscious, badly made-up girl—into the long-stemmed American Beauty? How can the winner be picked from among so many who are almost good enough?

You can tell a great deal about the background, breeding, and education of a girl by a first quick glance at her, by the first phrase she utters. Her intelligence, her energy, and her physical stamina, something even of her character is betrayed in the briefest of interviews.

As a matter of fact, I form a fairly comprehensive estimate of a girl's qualifications in that first glance, and an interview of a few moments will tell me all I need to know in regard to her potentialities.

Models are a commodity, a commercial product which *Pub* must meet certain requirements. What I look for chiefly is not the finished product. That is comparatively rare. I look for the potentialities. The basic requirements for modeling, of course, are: figure, facial contour, and balanced features. Startling beauty is not essential. Frequently, indeed, it is not as effective before a camera as a slighter degree of good looks which happen to be photogenic. It is more important that the structure of the face should be good, that the cheek line and hair should be

THE POWERS GIRLS

pleasing, that the cheek bones should be high and the jaw line feminine, that the nose should not be prominent, than that there should be large and beautiful eyes combined with a really bad feature.

Without these basic qualities it is as absurd to attempt to be a model as to attempt to play the piano with crippled hands. Aside from these external qualities, there are two primary attributes which are equally important—poise and self-confidence.

It is not essential that a girl be beautiful in order to be a successful model, but she must be intelligent. In considering a model, I look for the natural girl, for simplicity—in dress, in make-up, in manner. I look for the spark of imagination which is important in interpreting the advertiser's product and conveying an idea or an emotion to the person who sees the picture. Finally, the candidate who possesses all these qualities must be able to pass a photographic test. That is the deciding factor. For the commercial model, above all, must be photogenic, that is, she must photograph well.

The camera plays strange tricks. Beautiful girls sometimes photograph poorly, less beautiful girls may have that essential quality for modeling—they may be photogenic. We have found, over a period of years, that well-balanced features are more essential than an unusually pretty or exotic face. Regularity of feature is vital. Large and lovely

FIRST, GET YOUR RABBIT

eyes, a beautiful mouth are not essential. Miracles can be done with them by proper make-up and astute lighting. A nose which is too thin cannot be broadened, but a large or broad nose can be reduced for photographic purposes.

With the increased use of color photography, difficulties have mounted, for we have learned that a girl who photographs beautifully in black and white, may not be so effective in color.

Less than one-hundredth of one per cent—from 15 to 20—are truly photogenic; and less than one-two hundredth of one per cent—about half a dozen—are good for color photography.

Who are these girls who are waiting for an interview and where do they come from?

The majority of the Powers girls are college bred or graduates of finishing schools. They come from Wellesley, Smith, and Vassar; in fact, from every college in the country. They come from the *Social Register* and from beauty contests, from behind the counter in small Middle Western stores and from the Virginia hunting set. They come from offices and from ranches; from farms and from middle-class homes; from every State in the Union; from Canada and South America and Europe. They are Phi Beta Kappas and Junior Leaguers; they are secretaries and librarians and airplane hostesses. They are, in short, a cross section of America.

THE POWERS GIRLS

There are all types and categories of models, with ages running from six months to old age. But I am confining this book to the type of models known as the Powers girl.

Let's take a look at some of the girls who crowd my office from 9:30 to 5:30 every day in the year. You'll never mistake them for the models themselves. The beginners are the ones who either have "posed" themselves to attract attention, or who are sitting slumped against the wall as though their bones were made of putty. They are wearing too little or too much make-up. From time to time they cast covert glances at the models as they pass in and out with their long, lovely walk, a hat-box, the badge of their profession, hanging from their arm.

The models are checking up on their assignments, taking telephone messages, exchanging anecdotes about their experiences.

"I hear you flew out to Detroit last week for a fashion show. . . ."

"Georgia has gone to Hollywood. . . ."

"Bring an evening dress and a number of good-looking hats."

"Going to the Stork Club tonight?"

The newcomer listens avidly, studying the most publicized girls in the world, wondering what it is that she herself lacks.

"All right, young lady, you're next. Come in, please.



9. **THE FROSTY-STAR TYPE.** Josephine Caldwell, blonde, blue-eyed, with cameo-perfect features, represents a different type of beauty. It does not have a surface glitter, but an enduring charm whose attraction grows on the beholder. She's a Phi Beta Kappa, too.

PHOTO BY WILLIAM RITTER
COURTESY RED BOOK MAGAZINE



Emily, who lives in New York, has auburn hair, a serious expression, and heavy eyebrows. Her sophistication is as unlikely as the person. Her favorite autumn colors are unlike those of spring. This is a woman who is tremendously dramatic in high-fashion work.

PHOTO BY WILLIAM RITTER

FIRST, GET YOUR RABBIT

Suppose you walk across the room and back again. . . . Sorry, but you are much too small for modeling. Next, please."

How tall does a model have to be? That depends, to a certain extent, on the type of work she is going to do. On an average, fashion models should be from 5'6" to 5'10", with heels, and they must be able to wear a size 12 or 14 dress. In other words, they must be tall and slim, well-proportioned, and able to handle their bodies with perfect control and a maximum of grace.

We occasionally use models as short as 5'4" for illustration work, and they can, of course, pose for hats, jewelry, and so forth. But in the vast majority of cases, height is essential. Why? Because the tall, slight figure complements the lines of clothes and makes them more effective; because it has a fluid quality which enables it to assume graceful and dramatic positions. A shorter girl has a stubby effect in photography and cannot display clothes to the best advantage. The only exception is in modeling junior miss clothes.

The next girl comes in. Her height is suitable but it is hard to tell what her features are like. She is so made-up that she has completely distorted the contour of her face.

One day a girl came into my office, with bleached hair, heavily made-up eyes, enough rouge and lipstick to supply a regiment of women. She was dressed with the fussy

THE POWERS GIRLS

elaborateness which, a few years ago, passed in small towns for real elegance.

I took one look at her. "You might get a place in the chorus," I said, "but as for being a model—you aren't the type."

"I don't want to be in a chorus," she retorted, "and I *am* going to be a model."

A few months later, a girl appeared at the door, with soft brown hair becomingly arranged, very little make-up, quietly dressed, though with a knowing eye to her own good points. She was terrific, she looked like a lady, and I signed her up on the spot.

"You don't remember me, do you?" she said, and reminded me of her first visit to the office.

She had gotten a steady modeling job at \$30 a week. She carried her lunch to work in a paper bag, hurried through it, and spent her lunch hour going through department stores, looking at the well-dressed New York women, trying to discover what made them well-groomed.

She found out that simplicity is the hallmark of smartness, and that naturalness is more attractive than artificiality. She discovered that the old-fashioned idea of a lady still maintained all its importance, and that a lady was easily recognized by her grooming, her bearing, and her manner. She stopped bleaching her hair, cut down on the make-up, and before she knew it, her value to her em-

FIRST, GET YOUR RABBIT

ployer had increased, and her pay had soared to \$70 a week.

Within a few months, the demand for her from commercial photographers and advertisers was so great, and she was photographed so often, that she was known as one of New York's ten outstandingly beautiful girls. But, aside from her good looks, she had a quality of stubborn determination to make good which never faltered in spite of her initial disappointment; and a quick intelligence and eagerness to learn which made her unusually adaptable.

Of course, a girl's good points are not always as completely hidden by artificiality as they were in this case, and frequently, when there are possibilities under all that paint and powder, I point out what is wrong with their hair, make-up, carriage and clothes, so that they can correct their mistakes.

Once in a while, of course, a girl appears in my office who is really sensational and requires no alterations at all. This was the case with Louella Hurd—her real name, by the way, is Annette Carey—an Albany girl who came in to see me at the suggestion of a friend. Louella is the exotic type of beauty, with high cheek bones, flat smooth cheeks, wideset eyes and beautiful hair which photographs superbly.

I engaged her on the spot, and got her an assignment within a quarter of an hour—and that first job lasted two

THE POWERS GIRLS

weeks, which is most unusual in a business which pays by the hour. When she protested that she would have to go home for her wardrobe, I persuaded her to send a messenger so that no time would be lost.

Since then she has appeared on the covers of national magazines and in countless commercial illustrations. Louella's case is far from typical, but at least it shows what can happen.

Joanne Paulson, a sweet, unassuming suburbanite soared to success as a super sophisticate at the same rapid rate.

However beautiful they may be, almost none of the girls who come in know how to carry themselves, how to walk, how to use their bodies gracefully, easily, and effectively. They are self-conscious or stiff; they slouch into the room like football players, or mince in, twitching their shoulders and hips in an unconscious parody of the old-fashioned type of model.

They slump while they talk to me, their shoulders rounded, chest sunk, stomach relaxed, feet pigeon-toed, as though they were too apathetic to hold themselves upright. Or they flounce about with a great deal of unnecessary body motion. The effect is not only unattractive to the eye; it creates the instant impression that the girl lacks either the physical stamina or the body control to hold herself well.

FIRST, GET YOUR RABBIT

A fine carriage is absolutely essential for modeling. Without the ability to hold herself erect, to walk and move gracefully, a girl's beauty is of no account whatever for modeling purposes. The most beautiful dress in the world will look like a gunny sack if it is worn like one. Jean Martin is a fine example of the radiant lady who can make a dollar dress look like a million.

This is something that every girl and woman can learn if she takes the trouble to do so, and it is of incalculable value not only in making the body appear at its best but in helping to put it in good condition.

Poor carriage has other evils aside from its effect on appearance and health. It reflects something of one's poise and self-reliance. These have always seemed to me to be the most vital requirements in any career. No one who lacks confidence in himself can inspire it in others. No one who lacks poise can make a good impression on others. No one can sell anything without first selling faith in himself. That is simply common sense. The person who faces an interview, confused and shy, awkward and ill at ease, unable to give a coherent account of himself and his aptitudes, has one strike against him. You cannot expect someone else to believe in you if you do not believe in yourself.

One of my best models, Betty McLauchlen, who has been outstanding in the field of "High Fashion" for years,

THE POWERS GIRLS

told me one day she believed that, next to the basic physical requirements for modeling, the most essential quality was self-confidence.

Betty is getting better every year, more effective, more securely established in spite of the flood of newcomers who crowd into the field every year. And she attributes it largely to a sounder foundation of faith in herself. "When I walk into a studio feeling confident that I look well, people always greet me by saying how well I look, or tell me how stunning my clothes are. If I am feeling depressed, no one makes any comments on my appearance. You have to believe in yourself all the time.

"I've noticed when some little thing has discouraged me, that if a girl stops me on the street to ask for my autograph, my spirits leap up and I am ready to tackle the world again. A little recognition is exhilarating. Believing you are successful helps to make you so."

It is the poised person who dominates a room. I have noticed, over and over, when girls come into my office, accompanied by their mothers, that the older woman is apt to have a far greater degree of poise than her daughter. I like to have parents accompany their daughters, as it not only gives me an insight into the girl's background, but assures me of co-operation at home. As a matter of fact, when a girl's family is living in or near New York, I frequently ask to have the mothers call on me, and I am often

FIRST, GET YOUR RABBIT

struck by the contrast between the older woman's manner and that of the daughter, restless, awkward, fluttery.

To digress for a moment, I am always interested in the reactions of parents to the idea of modeling as a career for their daughters. Mothers, I find, generally approve of it. In fact, at least 25 per cent of the letters I receive are from mothers who feel their daughters are equipped for the work and realize that the training would be beneficial to them in every way, whatever they may do.

But the fathers! They start with a flat "no." Then the daughter comes to see me and they expostulate. The mother calls on me and they mutter. Eventually they come themselves, and when they see the type of girl who is a model, they capitulate completely and are more than willing for their daughters to be in such a group.

These qualities of poise, self-confidence, self-reliance must be equally apparent to any trained interviewer; they must, to a certain extent, influence the attaining of any sort of position, because they definitely help to shape the opinion of the employer. It seems to me, therefore, that the fundamentals of good carriage and poise, of naturalness and self-confidence, are as important to any career woman as they are to a model. They are as important, in fact, to the suburbanite who lives at home, but who, like any working girl, must do a sales job with her friends, her acquaintances, and her community.

THE POWERS GIRLS

It stands to reason that the girl who holds herself easily erect without slumping, who can sit quietly without fidgeting—nervously adjusting her hat, playing with her jewelry, beating a tattoo with her fingers, crossing and uncrossing her legs—is the girl who will make a good model. For modeling is hard work. It requires long hours of standing, infinite patience in holding a pose, a supple control of the body muscles. These are as important as beautiful body structure, for one without the other is valueless.

The model, we must remember, is primarily a salesman. That is equally true, whether she is modeling clothes, posing for breakfast-food ads, demonstrating automobiles, or meeting the public at the opening of a night club, a restaurant, or a candy store.

What the beginner fails to realize is that I, John Robert Powers, cannot make her successful. I can recommend her, but that is all. The rest is up to her. She must sell herself on the job. She must be able to handle it satisfactorily. *No one can do that for her.* In other words, the sooner she acquires self-reliance and initiative, the sooner she will have taken the first step forward in her work.

Why, then, if modeling is primarily salesmanship, do so few of these applicants make any genuine attempt to present their qualifications with any salesmanship? I do not know whether this is true in other businesses or professions. Certainly, if it is, it must account for the poor results

FIRST, GET YOUR RABBIT

of interviews and the small general response to letters of application. For such a letter serves only two purposes: it must convey some information about the applicant; it must indicate in what way the applicant feels his qualifications would be useful to the prospective employer.

Instead of that, I have noticed a growing tendency on the part of these applicants to put the whole responsibility on the shoulders of someone else. "Perhaps you can solve my problem for me." This is one reason why, from the beginning, I have stressed the importance of self-reliance. The professions are more highly competitive today than they have ever been. The model who is successful must compete with beautiful, poised, well-groomed, resourceful girls.

There is only one way to meet that competition: by being equally beautiful, poised, well-groomed, and resourceful. By learning to handle your job pleasantly and tactfully. *Before a model has an opportunity to be a salesman for any product, she must first learn to be a successful salesman for herself.*

As I pointed out earlier, a model is a commodity. She is valuable to a commercial photographer or to a manufacturer only if she possesses the qualities which will help to sell their products most effectively. She is hired for business reasons, not for reasons of sentiment. However kindly disposed the employer may be, he cannot afford to select

THE POWERS GIRLS

his employees on any basis but that of efficiency. He cannot hire them to fill their need but to fill his need.

The truth of this is borne out with particular emphasis in the case of Frances Donelon, who has appeared on the cover of *Redbook* more often than any other girl. Although her husband is a commercial photographer, he cannot use her for his work unless her type is the one called for or is suitable for the particular picture he is making.

I constantly find girls applying for work, not because they feel they are equipped to be models, but because they are out of work, because they need the money, because there is illness at home. Many letters, in fact, open by announcing a death in the family. After half a dozen of these, I sometimes feel as though I had been reading an obituary column: "My father has just died" . . . "I lost my mother and I must have work." One girl capped it by being "completely orphaned."

Sorry as one is bound to feel for people who are facing difficulties, the fact remains that the models who get the jobs are the ones who have the qualifications.

Just this morning a letter reached my desk—the kind of letter I look for constantly and rarely find. Here it is:

I should like to inquire as to the possibility of obtaining moderately regular employment through your agency at any time in the future. My qualifications are as follows:

FIRST, GET YOUR RABBIT

Education:

Bachelor of Arts from the University of Washington, in drama.

Experience:

Mannikin—

Seattle: Frederick & Nelson, Best's;

Los Angeles: Magnin and Bullock's.

Photographic—

Two years' contract work: J. F. Wilson (Kodachrome), Buena Park, California;

L. R. Mackenzie, Bakersfield, California.

Intermittent work with assorted photographers—Los Angeles and Seattle for two years.

Screen Test:

20th Century-Fox, July, 1940 (rejected because of voice).

Personal Data (pictures enclosed):

| | |
|--------|--------------------------|
| Age | 20 |
| Eyes | blue |
| Hair | light (photographs dark) |
| Skin | light |
| Height | 5'6" |
| Weight | 118 |
| Bust | 34 |
| Waist | 23 |
| Hips | 34 |

Please return the pictures if not interested. My mother likes them anyway.

THE POWERS GIRLS

The letter gave me all the information I needed; the pictures were excellent. I gave a long whistle. It pays, you see, to read the letters. Every now and then, even from across the continent, I get my rabbit.

CHAPTER IV

Creating the Natural Girl

ONCE a girl has been selected from among the thousands of applicants, what is done to transform her into a Powers girl?

Before I go into that, I'd like to make clear what I mean by a Powers girl. The whole secret lies in the fact that we are *not* developing a type. We *are* developing, or rather helping each girl to develop her own individuality, her own personality.

Sixty per cent of modeling is personality and intelligence. This is, perhaps, contrary to the general impression, but on second thought it is obvious enough. It is true of almost any occupation or profession today. Personality,

THE POWERS GIRLS

even more than ability, is said to play a preponderant part in securing jobs and in advancement on the job, just as it vitally affects our social relationships.

Here I picked up some pointers from Beerbohm Tree. While I must confess in all honesty that he did not succeed in making an actor of me, he did teach me the importance of developing each person as completely as possible—not to fit a type, but in such a way that his or her potentialities were used in a manner which was true of their own characteristics.

That is why we avoid the word “model” as much as possible. We do not want the girls to think of themselves as models, but in terms of their interpretive powers. We do not want to see a group of “typed” girls. Different products require different personalities to display them at their best. The girl who can sell automobiles may not be equally successful in selling Frigidaires. The girl who is effective at displaying sports clothes may be unable to represent the sophisticated, *soignée* types required in fashions for *Vogue*.

Each one of them learns to develop her own personality, not to model herself on someone else. The girl who has individual charm and attracts others is the natural girl, the one who looks like herself. The lines of her face have not been distorted by freak make-up, her mannerisms are not borrowed from another girl. They are her own, controlled, graceful and assured.

CREATING THE NATURAL GIRL

I have said constantly that I feel the successful model must first and foremost be herself; she must combine simplicity, sense, and sincerity to be useful to the advertising man. It is the natural girl, possessing unaffected charm, poise, and graciousness of manner, the healthy modern girl, who is representative of the American woman today. She is the type who has thrown into the discard the flamboyant model of the past; she is not a mysterious creature of glamour. Instead, she might be the girl next door.

Girls and women, from 14 to 50, write to me, wistfully describing their charms and hoping that I can do something for them. They want me, by some process of black magic, to transform them into professional beauties. It is singular how few of them have tried more than half-heartedly to do that for themselves. Occasionally, a girl writes to say that she reads all the articles in the magazines on beauty and makes use of all the hints she can, that she follows a regular routine of exercise and diet to keep herself fit. Too often, however, her attitude is a helpless, "Can't you do something for me?"

The germ of an idea took form one day and gradually grew as I interviewed more and more young women. So many of them were almost good enough; so many of them fell short because of little things. If they could be taught the essential points of correct posture and carriage, whether or not they ever became models, they would have some-

THE POWERS GIRLS

thing of lasting benefit to them. As a kind of hobby, I began to train a few girls in correct posture, teaching them how to walk easily and well, how to carry themselves effortlessly and with grace.

Like Topsy, the idea just "grewed." An experiment enlarged into a sort of informal laboratory with an expert to teach corrective exercises and a stylist training the girls to know their own types and to dress smartly and suitably. There were no classes; there was no curriculum. Such standard ideas did not seem to fit our peculiar needs, for no two girls had the same requirements. Each afforded special problems.

Today, that idea has blossomed into a school—still without classes, but with an extensive and exacting curriculum—where girls are learning to develop their own potentialities and personalities. I say "they are learning" rather than "we are teaching," for this is a unique course of training. The results do not depend upon a bright response to classroom work, but on what each girl is able to do with the suggestions given her. It has been an exciting experiment, and the metamorphosis of shy, awkward young girls into well-poised and self-confident young women is altogether exhilarating.

The purpose of the school was not primarily to teach modeling. We have taught a concert violinist to make a graceful appearance on the stage; taught poise to high-



11. THE COVER GIRL. Florence Dornin, of Maryland, sought not only by advertisers but by artists because of her lovely features and large brown eyes, is the type sought for magazine covers, the girl who seems, to readers and illustrators alike, to be representative of fiction heroines.

PHOTO BY WILLIAM RITTER



12. THE COLLEGE TYPE. Maurine Zollman, of Louisiana, is one of those adaptable models who are versatile enough to fit into any field. But her zestful eagerness gives her a quality of youth which is most representative of the American college girl today.

PHOTO BY WILLIAM RITTER

CREATING THE NATURAL GIRL

school girls; good taste and style to career women and office girls; grace and self-confidence to debutantes.

We have built our school on wholly unorthodox lines. In general, we are teaching the girls who come to us good posture, the graceful and effective use of the body, style, proper make-up, and correct speech. But, above all, we are teaching them self-knowledge and self-control. We are teaching them that the essence of "posing" is repose.

The method we decided to follow was based to some extent on a school for boys which I happened to visit. The English tutor system replaced the usual classroom method, and each boy's work was planned to meet his own particular needs. The thing that most impressed me about this school was that the boys really learned something.

Occasionally, my teachers go to the high schools of the city to carry our ideas to them; partly, I suppose, because I have a rather missionary fervor about my theory, partly because I think it is invaluable to work in co-operation with the educational system. The results are extremely gratifying and convince me that the thing we have set out to do is sound and practicable.

I'd like to take you on a flying tour through the rooms where this educational experiment is being carried out under the direction of Em Bowles Locker. This alert young Vassar College Graduate, a Junior Leaguer from Richmond, Virginia, is as fine an example as could be found of

THE POWERS GIRLS

the qualities which we are trying to develop in the creation of the natural girl. She has the beauty and lithe grace of the professional model. But, above all, she has the alert intelligence, self-reliance, resourcefulness, and imagination which are the essentials for success in any field today. It is she who has planned and organized the school.

Each girl is studied—not with a view of fitting her into a mould, but to devise a routine best suited to her needs. Let's take Sally Lou Harris.

Sally Lou is seventeen. She is taller than the other girls in her class at school, and she's a little self-conscious, though very pretty and popular. But she walks with a stoop, her shoulders slumping. She is thin and gauche. She is wearing flat heels to counteract her height and a huge hat for the same reason. She sits with one foot hooked in the rung of the chair and her hands fidget with her gloves and handbag.

Miss Locker's Assistant, Theo Kilborn—bright, attractive Smith College Graduate from New Haven, Connecticut—sends Sally Lou to the physical director, Esther Clark, who has her Master's Degree in Physical Education and Hygiene. Miss Clark, who is an excellent example of erect carriage herself, devises a special set of exercises and outlines a health routine to re-align Sally's figure, to give it proper proportion. But, before Sally Lou can hold herself erect she needs to improve her general health, to eat the

CREATING THE NATURAL GIRL

proper nourishing foods, to relax, get plenty of sleep and exercise.

With this foundation, Sally is sent to Elsie Carillo, one of the famous long-stemmed American Beauties, an ex-debutante in New York, who has been for nine years, and still is, one of the best fashion models in the country. Mrs. Carillo shows Sally how to walk and move gracefully with ease, how to turn and stop with poise. Her height no longer seems a handicap now that she has begun to appreciate its value. She is gaining both confidence and poise. She will be more attractive now in her own drawing-room or wherever she goes.

Next, Florence Pritchett, (Mrs. Richard Canning), a popular young society matron, and, herself, a famous Mademoiselle-type model, shows Sally how to style herself; shows her what lines, colors, and types of clothes best suit her individually; shows her how to shop economically and well, how to appear smart and feminine.

Floyd Barbee, (Mrs. Thomas Kerrigan), a Southern beauty, who has, besides studying dermetics at Johns Hopkins, made a great success of her six year modeling career, studies the contour of Sally's face, the color and texture of her skin, and teaches her the care of her complexion and hair, the importance of *make-down*.

Madeline Williamson, a graduate of the University of Cincinnati, who came to New York five years ago, and has

THE POWERS GIRLS

achieved great distinction as a Powers girl, shows Sally the fine points of how to stand and sit gracefully, how to use her hands, her feet, how to turn her head, how to think of herself always as an adornment to her surroundings, as a design.

Lauree McNamee, who has her Master's Degree in Speech, teaches Sally how to regulate the tone quality of her voice, how to speak clearly and distinctly.

Mary Sue Miller, (Mrs. Albert Griffith Miller), one of the Powers girls of whom I have been proud for fifteen years, discusses with Sally her grooming, cultural interests, and general activities, to develop her powers of observation and expression.

Finally, the graduation day comes, and Sally Lou walks up on the platform. Tall, slim, graceful, and well-poised, she has learned how to handle herself. She is dressed simply in clothes chosen to complement the lines of her body; her young face is undistorted by make-up, its best points adroitly high-lighted. The awkward school-child has been metamorphosed into a charming young girl, at ease and completely sure of herself.

That, in brief, is what we are doing with the girls who want to know what can be done for them. You can do it too.

The basis of modeling, as it is of personal appearance, is posture. It is the first thing that anyone notices about you.

CREATING THE NATURAL GIRL

It stands to reason that before anything fundamental can be done to improve posture, the causes of poor posture must be ascertained. Frequently, it is due to poor health or to a basic lack of vitality.

Good posture is the structure on which carriage, grace, and poise—both physical and mental—are based. The human body was designed to stand upright—witness the lovely, erect carriage of most small children—and it sometimes seems that people must go to an undue amount of trouble to get themselves into the distorted position in which they sit and stand and walk.

Good health and poor posture rarely go hand in hand. With poor posture the organs are squeezed out of place and cannot perform their functions as efficiently as they should; the stomach is cramped, the lungs are unable to expand. The shoulders are rounded, the head thrust forward, the chest flat, the abdomen prominent.

This is not an attractive picture. The first impression aroused by such a figure is a dismal conviction that its owner lacks health and vitality, poise and self-confidence, dignity and grace. In a world of overwhelming competition like today, no one can afford to go to bat with so many strikes against her. And no one has to do it! The person who slumps physically is the person who slumps mentally.

Clothes appear to much greater advantage on a woman who stands gracefully, and if she learns to make good car-

THE POWERS GIRLS

riage a habit, she is able to maintain a youthful appearance far longer than a woman who slouches. Learn to think of your body in terms of its lines and to use it to its best advantage.

Of course, in learning proper body control, every girl has individual problems. Her general physical condition must be checked up; her bust, waist, hips, thighs, calves and ankles should be measured to discover where she is badly proportioned, the cause—and, if possible—the cure.

Lillian O'Donnell, a contestant for Miss America of 1941, has great faith in the use of a medicine ball as a weight reducer. Her system is to hold the medicine ball above her head with both hands and then, bending from the hips, to swing the ball down until it touches the toes. When you start this, however, do it only five times, adding one a day until you have reached fifty. Then stick to it!

The next step is to correct body alignment. Here the feet are of great importance, for if weight is not correctly distributed, the whole body may be thrown out of line. Corrective exercises have often reduced a girl from a size 16 to a size 14, or even to a size 12, without causing her to lose a pound, simply by a process of correct weight distribution.

Here is the first rule I give to the girls who come to my office: "lift your head out of your shoulders, your shoulders out of your waist, and your waist out of your hips."

CREATING THE NATURAL GIRL

That means: stretch full-length all the time. Make yourself just as tall as you can. This constant stretching not only makes your body supple, but gives it a liquid flow when you move, instead of an awkward, jolting movement.

Of course, when you start improving your posture, you cannot stretch and hold the unaccustomed position for an hour at a time. That would merely exhaust you. Assume the correct posture for two or three minutes at a time, at home, or at work, or while walking down the street.

After a few days it becomes easier and less of an effort. You stand and move correctly with less difficulty. Within a few weeks, you will find that correct posture is second nature.

Here's another important trick if you want to look your best—and particularly if you want to *continue* to look young. Keep your chin up! Look at yourself in the mirror. Your chin has dropped down. Turn your head. You will see that your neck has an accordion-pleated look which is ungraceful and aging, while you have a tendency to a double chin. Now lift your head and turn it. The throat maintains its smooth line, the chin does not sag. The whole carriage of your head is altered.

It won't help you, however, if you do it once, or casually correct your position every now and then, as we have a tendency to straighten up unconsciously when we pass a person with a beautifully erect carriage, and then slump

THE POWERS GIRLS

down again when he is out of sight. Keep on doing it until it becomes a habit, an involuntary and natural posture.

Look at the average girl as she stands talking to a friend, waiting for a traffic light, resting after a game of tennis. She has her weight on one foot, her hip thrust out of position, her feet wide apart, one shoulder out of alignment, her head stuck forward like a turtle.

If she will get her hips and trunk into position, her whole body will fall into line easily and naturally. Don't let the feet stray apart.

Having learned to stand, the next step is to learn to walk correctly. The first thing which practically every girl has to learn is to walk with the toes straight forward, not turned out, stepping on the toe first and then on the heel. Most women walk heel-toe, which is not only jerky and ungraceful, but anthropologically wrong. All of the graceful feline family put the weight first on the ball of the foot. Only the bear, the most ungainly and cumbersome of all animals, walks in the manner of the average woman.

Don't sway the body as you walk, or waddle from side to side. Your arms should swing easily from the shoulder, a little behind the body. A constant lifting pull will give you a proper posture which, *with practice*, will become automatic. A long free stride is far more graceful than short, jerky steps.

There is a story of a sculptor who made a large statue of

CREATING THE NATURAL GIRL

a famous general. When it was unveiled, his friends looked at it in considerable perplexity. Finally, one of them remarked, "The resemblance is remarkable and you have done a fine piece of work, but why did you place the general in such an awkward position?"

"Oh," said the sculptor, "I intended to have him seated on a horse, but we ran out of funds."

Women have walked into my office for all the world as though they were riding a horse.

It is as important to sit correctly as to stand and walk correctly. Don't sit on the end of your spine and your waistline. Sit with your weight on your buttocks and the line of your back straight. Try to keep your feet together, whether standing or sitting, as it makes the lines of the body more graceful. Most women drop into a chair like a bag of meal and haul themselves out of it like a bag of coal.

I have been talking a great deal about grace in movement but there is another point which should not be overlooked—grace in repose. The clearest indication of a well-poised person is the ability to sit quietly without unnecessary movement or fidgeting, with the body relaxed and at ease. People betray uneasiness, nervousness, and lack of self-confidence by unnecessary gestures and flutterings.

Nervous habits and gestures are annoying to others and revealing in their possessors. They distract attention. One of the first lessons an actor learns is that movement attracts

THE POWERS GIRLS

attention to itself and distracts it from the speaker's words, expression, and emotion.

The ability to remain quietly at rest is the hallmark of the lady.

I have been talking at length about posture and the proper use of the body. For a model, these rules are fundamental. For any woman, whether or not she wishes to be a model, they are basic in creating an attractive appearance. Before anything else is learned, this *must* be mastered. But you can do it. I am watching its accomplishment every day.

CHAPTER V

Have You Any Nice, Fresh Jobs Today?

WELL, the model is ready to go to work. She has made the best of her appearance, she has learned to handle her body gracefully. She is well-dressed and correctly made-up. In short, she is all dressed up and has no place to go. What happens next? How is she to get launched in this business of modeling? How is she to acquire the experience which will take her out of the beginner class?

One of the questions I am asked most frequently is, "How do I get started?" Obviously, the inexperienced girl outside New York should not come here and attempt to break into the field without first finding out whether she is qualified for the work, though the situation is not likely to be as desperate as appeared from one anxious query I

THE POWERS GIRLS

received—"Can I make a living in New York without starving or becoming a gangsteress?"

Nevertheless, the wise girl will either find out before coming to New York whether or not she is qualified to be a model, or she will buy a round-trip ticket before she leaves home. Fortunately, the percentage of girls who simply pack up and set out for the big city without knowing anything of the field or their own qualifications for it is reasonably small.

Josephine Caldwell, a successful model, believes that girls will find it very advantageous to start out in their own home town. Jo Caldwell is a fine example of the girl who solves her own problems. Born in Philadelphia of old American stock—an ancestor of hers was the chemist who supplied medicines to the dying Alexander Hamilton after his fatal duel with Aaron Burr—she finished high school with such a brilliant record that three scholarships were offered her.

She went to the University of Pennsylvania where she made Phi Beta Kappa and became president of her sorority. Meanwhile, she was working as cashier in the school cafeteria and modeling during the summer in a Philadelphia store to pay for her expenses. After graduating, she came to New York, equipped with experience as a model, and became successful at once because she is so effective in color photography.

HAVE YOU ANY NICE, FRESH JOBS TODAY?

Jo has hair like honey and gray-green eyes and the face of a modern madonna. She has, as well, an alert mind and a delightful sense of humor. Not long ago The Fashion Group in New York selected her as the typical American girl, ideally suited to display advanced fashions. She is married to Dr. Gilbert Barron, a young intern in a Philadelphia hospital, and spends her hours of leisure cooking and keeping house for her husband. She's a good cook, too!

"If it is difficult to get work modeling for a local store or commercial photographer," says Jane House of Astabula, Ohio, when I was discussing the problems of the beginners with her, "an enterprising girl will find a way of getting experience by modeling for charity. She can model clothes for charity shows in her church, or boarding or high school, at the Y.W.C.A. or country club.

"Even in New York City, a girl can take part in community fashion shows which will indicate to her whether or not she has a flair for this kind of work, and will give her some experience. A little ingenuity and determination will enable any girl to get an opportunity to show what she can do, whether there are any jobs available at the time or not. If she is good enough, there will probably turn out to be a job, after all.

"In other words, if there seems to be no opportunity waiting for the beginner, she can create her own opportunity."

THE POWERS GIRLS

She obviously learned to solve her own problems, and along with making herself a top-notch model, she has become thoroughly self-reliant.

Many out-of-town stores have begun to hold daily fashion shows in their tearooms. As they take their own pictures, in many cases, for advertising, they are offering a growing opportunity for girls to explore the field of modeling outside of New York and determine their fitness for it.

Training in modeling comes from practice and experience. "But how," wail the new girls, "are we to get experience?"

One of my models said: "For the first few months I failed miserably because I didn't know the business. Then it occurred to me that I was concentrating on the big successful photographers. So I went to the small photographers who were just beginning, like myself. They too had lots of time on their hands, so I offered to pose if they would teach me about photography. From them I learned the technique of photographic make-up, which is highly specialized, and acquired a lot of invaluable experience."

I see no objection to this way of acquiring experience and a great deal of practical benefit to be derived from it, providing you have the essential qualifications. The co-operation and the advice of commercial photographers and

HAVE YOU ANY NICE, FRESH JOBS TODAY?

art directors is of inestimable value to the models, and first-hand experience is the most efficient and satisfactory way of learning the requirements of their job.

Any girl who is photogenic can be photographed attractively for the head and shoulders. But a full-length picture requires a supple and fluid use of the body which can be acquired only by constant practice. The photographer can teach you many useful tricks of posing and can explain to you how the planes of your face can be used most effectively for the camera.

An outstanding example of the co-operative attitude of the commercial photographer in regard to the model is furnished by William Ritter.

I'd like to tell you about Bill as he has been photographing models for years. The other day I dropped into his studio and he pulled from a drawer of his desk some letters which he showed me. They were all from models expressing their thanks for his help in moulding their careers.

Bill's career began somewhat like my own—though with variations, of course. He started as an actor—in his case in Hollywood. And when he found himself out of a job he became a model for my agency. In those days, he had a long, fierce-looking mustache and he was in constant demand as a villain.

While he was glaring ferociously at the camera, Bill was

THE POWERS GIRLS

becoming more and more interested in photography and eventually made himself one of New York's leading photographers.

One hot day in July we sat on the little balcony behind his studio which looks out, like most New York balconies, on floor after floor of office windows. It was a sweltering day and Bill, who had just been making some pictures, mopped his head.

"It makes me ashamed to complain, though," he said, "after watching that model sit under those sweltering lights. And not a word out of her. She looked as fresh as a daisy when she left. You know, John, those girls have something."

He was off on his favorite subject so I lighted a cigarette and waited. For William Ritter has had wide experience in dealing with models.

Whenever a girl shows possibilities and frequently, when the girl has real promise, Bill makes a test picture of her free of charge. As a rule, though, the girls he passes over either are not pretty enough for photographic purposes or they are badly proportioned, their legs or hips being too large. In Bill's opinion, if a girl measures over a 35" hip, she must be at least 5'9" tall to carry it well.

"You do a lot for the models," I remarked.

"I owe them a lot," he said promptly. "I feel that at least 60 per cent of the success of a picture can be attributed to



Ellen Allardice, typical American natural blonde

COURTESY COTY

PHOTO BY WILLIAM RITTER



Constance Joannes, typical American natural brunette
COURTESY COTY

PHOTO BY WILLIAM RITTER

HAVE YOU ANY NICE, FRESH JOBS TODAY?

the model rather than to the photographer. The trained model comes in here, looks at the sketch for an advertisement, and falls naturally into the pose. All I have to do is to smooth off the rough edges, turn her head a little to one side, alter the position of her hand. My job is limited to the general composition and to proper lighting effects. Personally, I think it is a mistake to interfere with a good model, to give her too many directions in posing. It is apt to make her stiff and unnatural."

"Of course," I pointed out, "the new girl is apt to be stiff."

"So is the experienced girl," Bill said, "unless the photographer uses a little psychology in dealing with her. You've noticed that there are people with whom you feel at ease and people with whom you feel stiff and unnatural. That's true in this business, too. Some girls will photograph beautifully for some cameramen and badly for others.

"Here's a case in point. A year or so ago, a young model came in here looking for work. She had the weirdest hair-do I've ever seen. I told her she was very pretty but she'd never amount to anything as a model unless she cut her hair and learned to fix it some other way.

"Well, the girl made good in a big way, and she was sent to me several times on various jobs. The pictures always turned out badly. She was stiff as a board, and as I knew she'd done some good work I couldn't figure it.

THE POWERS GIRLS

"Then one day she came in, took the pose and looked at me with about as much expression as a cigar-store Indian.

"See here," I said, "you don't like me and I don't like you. What's the matter with us? After all, we have to work together and we might as well do a good job of it."

"You said I'd never amount to anything," she told me.

"Not until you changed your hair-do," I corrected; "and you *did* change it."

"So we laughed and I got a swell picture of her."

Bill uses only tall girls in his work. Under 5'8", he thinks, a girl looks stiff and does not have the fluid lines necessary for displaying clothes. Unless the feet are cut off in the camera shot, the whole picture tends to look stubby, as the camera enlarges the body 20 per cent.

"One thing I'm always looking for," Bill said, "is the girl who can wear a sable coat as though it belongs to her. I see a lot of girls who seem to have all the qualifications until I get them to pose in expensive clothes. And at once it becomes apparent to anyone looking at the picture that the girl and the clothes don't belong together. It's like a man in a rented dress suit. Even if it fits, you get a feeling that he can wear it for just one evening."

For a time, Bill Ritter did a number of photographs for Chesterfield cigarettes, and he was always on a hunt for the Chesterfield type—the girl with an engaging, radiant smile.

HAVE YOU ANY NICE, FRESH JOBS TODAY?

He looked for them in restaurants, on buses, at parties, in theaters. And he was always, he said ruefully, getting into awful jams assuring girls that he was not a masher, that he merely wanted to make a photographic test.

"What would you advise a girl who is just starting out?" I asked him.

"In the first place," he said promptly, "I'd advise any out-of-town girl not to hotfoot it to Hollywood or New York just because someone said she was good-looking. Some girls are sensations right from the start, but the average girl has to have time to get established. I'd tell her not to come without definite assurance of a job or else enough money to keep her going until she gets started. I hate to see these attractive kids drifting into town, unequipped to support themselves and definitely not model caliber. They see the lights on Broadway, maybe go to a first night or to a night club and rub elbows with celebrities, women using expensive jewelry, prosperous-looking men in evening clothes; they are dazzled by the big stores on Fifth Avenue, by all the pace and excitement of the city. They get the smell of New York in their nostrils and they can't get it out again. They don't want to go home. What is going to become of them?"

I tossed away my cigarette and followed Bill into the studio, watching while he arranged a battery of lights for

THE POWERS GIRLS

another picture. A girl came out of the dressing room, swathed in a heavy fur coat. Bill, in shirt sleeves, mopping his head, looked at her for a moment.

"Anyone," he remarked to the world at large, "who thinks a studio is a place for parties, is grossly mistaken," he concluded weakly. "All I say is, anyone with enough energy to stage a party after a day's work in this place is welcome to it. I want to get home to my wife.—Hey, there, sit down if you're feeling faint but don't smear your make-up. Oke now, turn a little to the left—lean against the chair if you are dizzy but don't act as though you were leaning. . . . Don't throw anything at me, but I want you to turn up that coat collar. That's right. Clear up around your face. . . . One more shot. Promise not to faint until I get through and I'll—I'll give you a nice glass of icewater!"

Photographers, of course, do not often have time to give advice. But the experienced models, when they are not too rushed with assignments, are apt to be very helpful and co-operative in giving the beginners valuable suggestions. They can tell you how to think in terms of moods and flexibility. For instance, on her first assignment with a commercial photographer, Pat Ryan was directed to smile. "But I can't," she protested, "unless you tell me something funny."

The attitude of mind this aroused in a commercial pho-

HAVE YOU ANY NICE, FRESH JOBS TODAY?

tographer, working under pressure of time, was not conducive to being funny. This is not because the photographer is unwilling to be helpful. It is because he himself works under a constant pressure of time. He relies on the girl to have sufficient imagination and enough intrinsic acting ability to assume an expression whether she feels it or not.

The model soon learns to adopt moods suitable to the picture, which must be taken with the least possible delay. She reflects the ideas of the photographer, who, in turn, reflects the design of the advertising agency, which is reflecting the advertiser's conception of his product. She must remember that it is her function to be the ultimate means by which all these ideas are faithfully carried to the buying public.

"Every photographer," says Barbara Hebbard, famous for her winning smile and dainty feet, "has a different type of picture in mind, and an experienced model must be able to grasp his ideas and adapt herself to pose after pose, which will be in the right mood not only to suit the clothes she is wearing, but to suit the photographer's ideas, and, above all, to bring out her own best points most effectively."

Some photographers like extreme poses and lighting arrangements which will give an exotic effect to a girl's face. Others insist that the keynote of a picture must be natural-

THE POWERS GIRLS

ness. If the scene is a drawing room, the models must appear in the positions which they would actually take in such a setting, and not be posed artificially.

I have found that the girls who have continued to be in demand year after year are those who have a keen advertising sense. The girl who can instantly adopt the most effective pose to display the merchandise is naturally more in request than the one who must be drilled in every position and gesture. She is not only helping to save the photographer time—which, on an hour's basis for posing, means that she is also saving him money—but the girl with real advertising sense knows how to sell the product by showing it off to the best advantage. She is able to suggest ways of presenting it more effectively, as well as to follow suggestions.

"The success of the picture," Joselyn Reynolds told me one day, "depends at least 50 per cent on the girl's ability to know what the photographer has in mind."

This is probably one reason why photography is an absorbing hobby with many models. They begin to study the mechanics and technique of taking pictures because they realize that the better understanding they have of the photographer's problems, the more helpful they can be. In time they become as fascinated by the making of pictures as by posing for them.

It must be apparent by now that even exceptional good looks are not likely to make the model successful unless

HAVE YOU ANY NICE, FRESH JOBS TODAY?

they are accompanied by intelligence and imagination. The girl must have an intelligent grasp of the effect the photographer is trying to produce; she must be able to co-operate with him in getting that effect.

It is brains as much as beauty which accounts for any lasting success in modeling, though this may shatter one of the pet popular illusions that in order to be beautiful, a woman must have the mentality of an amoeba.

Not long ago, Dr. Albert Edward Wiggam, professor of psychology at Columbia University, made an intelligence test of groups of college professors, college students, professional people of various categories, and actors. He called my office to say that he would like to make a test of the models.

When Dr. Wiggam arrived, I called the first girl who happened to pass my office, and asked her whether she would be willing to take the test. As she gave her answers, the professor's eyebrows shot up and at the end of the test, he telephoned for another set of questions. These, it appeared, were too easy. In the meantime, I called in as many girls as were available at short notice, about 100 of them, and Dr. Wiggam gave all of them the test. Of the result he said, "From tests taken by the Powers girls, we have found that this group of beautiful young women rates in intelligence with the first 6 per cent of our college graduates!"

As a result of this test, Dr. Wiggam sent me a copy of

THE POWERS GIRLS

one of his books bearing the inscription, "To John Robert Powers, who is doing more to teach American young women self-control, self-reliance, and how to make the most of themselves and their personalities than any college or university."

The girl who won the highest grade, with a standing in the genius class, was Margaret Johnson, a Texas beauty, a college graduate, daughter of a minister, married, and the mother of a child. At least half of the models today are married and some of them continue with their work after they have children. This is a far cry from the "Nellie, the Beautiful Cloak Model" tradition, and from the lurid "artists and models" nonsense in which a great many people used to believe.

To go back to Frances Donelon again, it is unnecessary to say, after a glance at her outstandingly successful career, that she learned the fundamentals of posing rapidly. How? For one thing, she followed the suggestion of an experienced model who advised her to study such fashion magazines as *Vogue* and *Harper's Bazaar*, and practice before a full-length mirror until she could adopt the various poses quickly and easily.

The value of this is obvious. Only by constant practice in front of a mirror can you become familiar with your own face and body as they appear from all angles, so that you can visualize clearly the effect of any pose which the

HAVE YOU ANY NICE, FRESH JOBS TODAY?

photographer asks you to take. Only by constantly watching your own movements can you judge how closely you are using your interpretative powers. Even this practice, however, will be useless unless you are constantly self-critical, knowing your own good and bad points so that you can capitalize on the good ones and counteract the bad ones.

It is helpful, too, to call in friends and relatives to watch you, so they can give you frank criticism and detect faults of which you yourself are not conscious. This observation may also help you to overcome self-consciousness as it is frequently more difficult to perform before people whom you know well than it is to do so before strangers.

The next, and the most tedious as well as the most important step in getting started, is visiting the commercial photographers. The model must have an unretouched photograph which is a faithful likeness of herself to leave at each studio, and she must look her best when she visits them. A list of commercial photographers can be provided by any qualified agency.

An inexpensive and unretouched photograph is worth the expenditure of a little money. This is an essential investment in entering the modeling profession. It is a mistake to send out inadequate pictures as they act as your salesman; they represent you; they are your trademark. On the other hand, it is not necessary to pay an extremely high price for a good photograph. The models usually start

THE POWERS GIRLS

with 100 photographs, re-ordering as they need larger quantities.

The back of the photograph should contain your chart: height, weight, measurements of waist, hips and bust, coloring of hair, eyes, and skin, and so forth. Some successful models who have built up a regular clientele, feel that it is unnecessary to repeat the visit to the photographers. Others, equally successful, find it very profitable to repeat their calls, with new photographs, every six months, as they think the photographers, bombarded by a constant succession of models, cannot possibly remember them all. Still others suggest that it is more effective to mail a new photograph instead of repeating a visit, as the picture is apt to reach more people in this way, and always brings work from new clients. Of course, if you change your type—more about this later—you must send new pictures so that the photographers will be advised of the change.

This reminds me that *it is much better to send snapshots than fine photographs in applying to the agency for a position. Photographs are touched up, but the snapshots give a far more accurate impression of the girl with her good and bad points.*

With hundreds of calls to make, the drawbacks of the model's profession begin to dawn upon the beginner. Other girls need not worry if they look disheveled and tired at the end of long hours of walking; it does not matter seri-

HAVE YOU ANY NICE, FRESH JOBS TODAY?

ously if their noses are shiny and their hair is out of place. But the model, however tired she may be, whether she has just stepped out of the broiling sun or dodged in from the rain, must never, under any circumstances, fail to look well. Her make-up must be fresh, her hair in perfect order. She must be smiling and enthusiastic.

This visit may be the photographer's only opportunity to see you. If you are to interest him, you cannot afford to trust to luck that he will not notice the ill-fitting dress, or the hair which you forgot to shampoo, or the fact that you are short-tempered from days of calling on one firm after another.

If you think that is easy, just remember that there are hundreds of commercial photographers, and the model must try to see them all. And after that, there are the advertisers, with their art directors and account executives, and the department stores and exclusive shops with their directors of fashion shows, photographic departments and personnel managers. And there are the leading artists and illustrators. Yesterday other girls preceded her, and others will follow tomorrow—all equally eager for work. If you find that you meet with no encouragement on these calls, obviously you would be wise to abandon them.

That doesn't discourage you? All right, then, let's go on and see what a model's work is actually like.

CHAPTER VI

Being A Clotheshorse

THERE is a long counter in the reception room of my agency, with telephones from end to end. Behind the counter hang the appointment charts of the most popular models. It is the aspiration of all newcomers to establish themselves so that their names may take a coveted place on the chartboard.

These charts bear the girls' names, with the day marked off into quarter-hour periods. The appointment girls fill in the charts, indicating the time and place of each appointment, and what equipment the girls need for each.

These telephones ring almost incessantly.

"Sorry, Doris Gibson is booked for three weeks for screen tests and a tour of the South for cigarettes, Katharine

BEING A CLOTHESHORSE

Aldridge is in Hollywood. . . . What's that? Six long-stemmed American Beauties to open a new department store in Westchester? . . . Two blondes with lovely hands for a cosmetic illustration. Tuesday at three o'clock. . . . Betty Ribble for a cover for *Harper's Bazaar*, Monday at eleven. . . . Jane Davis for a fashion show at the Waldorf, Tuesday at three. Bring black shoes. . . . Three girls for fur coats. Bring a number of hats. . . . Vicki Torrington for suits?"

That is the secret of the hat boxes which all the Powers girls carry. They contain photographic make-up and the clothes or accessories required for each assignment. In one case, this may be a bathing suit and cap; in another, a simple afternoon dress with an interesting neckline; in another, certain accessories such as gloves, handbag, costume jewelry, and so forth. The hat boxes are the insignia of the models, and they have become as familiar to New Yorkers as the doctor's black bag and the lawyer's brief case.

Basically, modeling is the lending of an attractive personality for the dramatization of merchandise. There are two main divisions: fashion work and illustrations. The fashion field may be subdivided into high and low fashion, catalogue modeling, department store and wholesale jobs. In the field of illustrations are the advertisements of almost all the products marketed today, which appear in magazines, newspapers, and on billboards. Naturally, there is

THE POWERS GIRLS

considerable overlapping, as the more versatile girls are able to do several types of work equally well.

The topnotchers in the field of "high fashion" rarely do any other type of modeling, but other fashion models may vary their work by posing for cosmetics, automobiles, luxury cruises, and so forth. These "clotheshorses," as they are known in the business, are exotic in type. Theirs is a distinctly different kind of facial contour from that of the "natural girl" who is used chiefly for illustration work, national advertising, and so forth.

High-fashion models are those who do fashion work exclusively for such magazines as *Vogue* and *Harper's Bazaar*, and for the big metropolitan stores. Because they are working for highly sophisticated media, these models themselves must be sophisticated in type, with the sculptured faces and coiffures, and the exquisite grooming which is associated with the fields which inaugurate women's fashions. The average height for this type of model is 5'9" and she must wear a size 12 to 14 dress.

Beauty is not so essential in this particular field as chic, and a flair for wearing clothes effectively. An interesting face is more effective than a flawless but empty one. The high-fashion models must have a knowledge of clothes and be able to change their moods with their costume. The subtle line of an evening dress could be completely submerged by a girl who wore it as though she were watching a foot-

BEING A CLOTHESHORSE

ball game; and the attraction of a sports coat would be lost if the girl displayed it languidly.

Among the outstanding models in this field are Betty McLauchlen, Helen Bennett, Muriel Maxwell, Dana Jenney, and Elizabeth Gibbons, Andrée Lorain, Lisa and Babs Lee, the writer. The careers of these girls are of such unusual interest that I am going to tell you more about them. They have an instinctive flair for interpreting merchandise. They become a sales medium for everything they wear. It is small wonder that women, looking at the clothes they are displaying, feel an irresistible urge to wear them themselves.

Only a limited number of girls succeed in the high-fashion field, not merely because the type itself is comparatively rare, but chiefly because only a few girls acquire an ability to wear clothes superbly. They must be able to dramatize every effective line of a dress, to adopt a mood to suit every type of hat, to express the quality of a garment itself while they are displaying it.

While Betty McLauchlen was still in high school, she walked into a famous Fifth Avenue shop one day and asked whether they needed any models. As it happened, they did and she got the job. Several months later, the editor of a fashion magazine came into the shop, and after watching Betty display clothes for a while, asked whether she would be interested in modeling hats during the evenings. Betty assured her that she would. A month or so later she came

THE POWERS GIRLS

to me, and she has been busy ever since—12 years! This is a long time for a model to carry on an active career and yet Betty is more capable—and more attractive—today than when she first came to me. Part of the secret lies in her prompt answer to the question, "How can a model maintain her popularity?"

"Be interested," she said.

Beautiful, sophisticated, mentally alert, she catches the mood of the clothes she is displaying. She is definitely the high-fashion type of model and rarely attempts to do work in other fields. On one occasion, however, she called on a photographer who looked at her and shook his head.

"Oh, you won't do!" he said hastily. "You are beautiful, but this is to be the picture of a mother and you aren't at all the mother type."

"But I *am* a mother," Betty told him. "I have two children."

The photographer, however, selected a young girl, who had no children but who satisfied his ideas as to what a mother should look like.

Betty appears professionally in the most extreme clothes, and has worn countless wedding dresses with an air that made other girls long to hasten to the altar. For her own wedding, however, the bride wore shorts, a shirt, and a pair of sneakers, and she was married in Maine by a woman justice of the peace.



At regular weekly meetings of Powers School staff, applicants for admission are discussed at length. Powers is not a straight modeling school; it has matriculated debutantes, secretaries, young wives, college girls, a concert violinist, a dietitian, teachers, etc.

PHOTO BY EWING GALLOWAY



Betsy Nehf, attractive member of Phoenix, Arizona's younger set, comes to New York in June, 1941, just after finishing the University of Arizona, to enter Powers School. She has had a little experience modeling in department stores at home.

PHOTO BY EWING GALLOWAY

BEING A CLOTHESHORSE

Unlike many models, Betty has no movie aspirations. I sent her to Hollywood on an assignment, where she was offered a contract, but she preferred to return to her modeling.

Last year, at the New York World's Fair, in the dead of winter, she and another model, clad in bathing suits, climbed up a ladder in the face of a gale to pose 20 feet in the air for a fashion picture. The two girls, shivering with the cold and with apprehension, tried to balance themselves on a two by four which wobbled every time they moved.

As Betty's chill got out of control, the disgusted photographer impatiently ordered her to get down. She moved to one side to step off the plank, shifted the precarious balance, and one end of the two by four shot up in the air. The two girls hurtled 20 feet to the ground where they cut their arms and legs badly on the gravel.

As though this were not enough, Betty cheerfully accepted another assignment which required her to pose in a case with its rightful occupant, which happened to be a hippopotamus. She tried to keep one eye on the camera (safely outside the cage) and the other on the hippo (inside the bars and uncomfortably close to her), while she smiled and smiled. She never knew what she would have done if the hippo had shown any decided lack of hospitality.

Whether or not this gave photographers the highly er-

THE POWERS GIRLS

roneous idea that she was fond of wild animals, I don't know, but the next thing I heard was that she had posed at the Bronx Zoo with a camel and at Frank Buck's with an elephant. And she still likes modeling!

Because the manufacturers must work six months ahead of the season, fashion models find themselves posing in heavy fur coats under hot lights during the months of July and August. The lights are more intense than for other photographic work because the texture of the fur must be brought out clearly. This extreme heat, added to the weight of the fur, added to the general inferno of July and August weather in New York, frequently causes fainting and always is one of the most difficult phases of modeling.

On one occasion, Margaret Horan, a New York girl, who has probably done more fashion modeling than anyone else, was modeling fur coats with several other girls. When their discomfort grew too great, the photographer stopped work.

"All right," he said, "I'll find you a cool place to work."

And he did. An ice house! The girls' jubilation was soon cut short by chattering teeth, and before the end of that July day, some of the fur-coat models were so cold they were crying.

Margaret became a fashion model by accident. She took a business course after she left high school and started at \$14 a week in a New York department store. It happened

BEING A CLOTHESHORSE

that some models were needed for a fashion show, and Margaret was asked to take part, as a result of which she became a steady model with a salary jump to \$35 a week.

In the next 10 years she rose to the highest salary ever paid a model by a department store. She is particularly valuable because she can fit into more than one age classification—appearing as matron, debutante, and 'teen-age girl with equal ease.

On one occasion she was sent to Bermuda by plane to do one day's modeling, for which she got two weeks' vacation with pay, which should have been compensation for the fur-coat jobs.

The fur-coat photography is always a bone of contention and the photographers themselves regard it as almost as much of an ordeal as the girls themselves.

"The people," grumbled one of them, "who think we spend our time doing nothing but clicking the shutter ought to drop in on a July day when I am shooting coats. I have my hands full getting the girls mopped up so the perspiration doesn't show, and keeping them on their feet."

He laughed suddenly. "You know, once I got into trouble because I was so sorry for them. Several models were posing under those sweltering lights in fur coats and I said, 'This is a shame. You ought to raise your prices for this work.' And I'll be darned if they didn't go on strike and begin with me, then and there!"

THE POWERS GIRLS

But fur coats are not the only problems of the models. Come January, they don bathing suits, as the manufacturers always work a season or two ahead. This isn't so bad if the pictures are taken in the studio. But if a beach scene is required, the photographer is apt to be annoyed at the model who is thoughtless enough to have gooseflesh and chattering teeth while the camera is clicking.

Cynthia Hope, a famous "poster" girl, was posing with a group of models on a January day on a Long Island beach. The girls were posed as though they were relaxing under the soothing rays of the sun. They smiled happily, wondering meanwhile whether their mouths were going to freeze like that and whether they would ever be able to close them again. The shaking of their cheeks seemed like the trembling of the earth before a quake.

When they became too chilled to pose, they huddled in their coats, trying to thaw out before their next plunge into the wintry air. Cynthia, her fur coat drawn tightly about her, was crouching on the beach with her back to the ocean. Just then the grandfather of all waves washed up over her, chilling her to the bone, and leaving her only wrap soaking wet and rapidly getting stiff in the freezing air.

The picture turned out well, but when it was blown up for use, there were the girls, mottled with gooseflesh!

While Paris has dictated women's fashions for many years, neither the French manikins nor French photogra-

BEING A CLOTHESHORSE

phy were able to meet American standards, and for several years—before the Second World War—American models went to the Paris style shows to model for the French *couturières*, not only because they were able to dramatize them more effectively, but because they had a better selling power than clothes presented by a type unlike the American woman. It is a curious fact, by the way, that there are practically no French models in Paris, nearly all the well-known houses there employing models from other countries.

Dana Jenney, who went to Paris to model French dresses for *Vogue* one year and *Harper's Bazaar* another, was asked by one of the Parisian firms to model for them for one day.

"I'll be glad to," Dana assured them, "for \$100."

Now Parisian manikins made about a fifth as much money as American models—at least in New York—and \$100 was a lot of francs.

After considerable hesitation, much calculation, and indecision, it was decided that Dana should receive the stipulated price.

"But," she said ruefully, "they got their money's worth. I posed for 100 pictures that day, and they used all but two of them!"

Posing in superb furs and exclusive garments is not always quite as it appears in the finished picture. The model

THE POWERS GIRLS

is wearing a winter hat—remember they always display fashions six months in advance—a fur jacket. There is a winter scene behind her. But perhaps the picture has been cut off below the jacket. Underneath there is only a silk slip. It's too hot for a fur jacket *and* a heavy dress.

Or you may see a picture of Anne Scott—1941's typical American girl—leaning over the rail of a yacht in the moonlight, wearing a tightly swathed evening dress. From the front she is a dream. But her dress is caught up behind by big clothespins to hold it in place for the picture. Anne says that when she is going out on location looking like a movie heroine from a front view, and a laundry basket from behind, she sticks as close to the photographer as she can get. She hopes the sight of his paraphernalia will prevent people from arresting her for temporary insanity.

Another fashion field is that of posing for such publications as the Sears, Roebuck and Montgomery Ward catalogues. Here a totally different buying public is to be reached. The pages of these catalogues are studied searchingly by women in small towns and on isolated farms. They are seldom exotic in type, and consequently they are not likely to be attracted by dresses modeled by an exotic type of girl. Innately the most conservative group of buyers in the world, they have no desire for extremes in style. Their wardrobes are often limited, they must serve many purposes, and, above all, they must meet with the approval

BEING A CLOTHESHORSE

of their circle of friends, whose background is likely to be equally substantial and unpretentious.

A woman on a Middle Western farm will eye askance a dress, however attractive it may be, if it is worn by too sophisticated a girl.

"It might be all right for her," she thinks, "but how would it look on me?" But if Evelyn Hunt, Ida Vollmar or Edith Backus are wearing it, the orders will soar. Each one of these girls has a universal kind of beauty that appeals to men, women and children alike.

The girl in a small town would hesitate to buy clothes which would soon be dated. Her wardrobe may have to last her for seasons and she cannot have extreme lines.

Therefore, the "Catalogue Girls" eschew the sophistication of the high-fashion models; their make-up is conservative and their hair-do simple. They are not easily identifiable as coming from any particular section of the country. They epitomize the attractive, American girl, beautiful but not forbidding.

Catalogue work is not only very well paid, but there is a great deal of it to be done. Therefore, a girl who is suited by type to handle it, may have both a steadier and a larger income than girls who specialize in more exclusive fields. It is hard work but excellent experience, as a girl may have to model as many as 25 dresses in a day.

Posing in high fashion depends a great deal on the model's

THE POWERS GIRLS

personal flair for wearing clothes. In the catalogue field, however, the requirements are very different. The number of poses is very limited, and innovations are frowned upon. The work is much more difficult than in the higher-priced field. Almost anyone can make an expensive, beautifully made garment look fairly well. The cheaper the clothes, the more difficult it is to display them effectively. Great pains, therefore, are taken in regard to the lines of the dress, the manner in which it is to be worn, the angles from which it can be photographed advantageously, and so forth.

Because of the number of garments to be photographed, the work must be done with great speed, and all sorts of curious expedients are employed to get the proper effects and still expedite the matter of posing.

A dress which is too tight for the model is ruthlessly split up the back with a razor, while the front, still intact, is photographed. Fishhooks are stuck in the hems to give the proper flare to the skirts. Models with the slim lines required by high fashions are supplied with false bosoms and padding to give them the ample figures farm women are presumed to admire.

An amusing incident occurred in the case of one of our girls who modeled fur coats for a catalogue. An Indian in the Southwest was impressed by the picture and ordered the coat, which was sent to him. In due course, he sent a

BEING A CLOTHESHORSE

sharp complaint. The coat, he wrote, was quite satisfactory. But where was the squaw?

The object of this admiration was not the only model to discover that she had an unknown admirer. Some of the girls receive as much fan mail as movie actresses. As a rule, they ignore these letters, but one day one of the girls received a letter from a man in the far north. It was a pathetic letter.

He had seen her picture, he wrote, on the cover of a magazine, and it was so lovely that he had pinned it up on the wall of his shack. Up there in the frozen north, he was hundreds of miles from any living being. There was no one to talk to, he told the girl, so sometimes, when the loneliness and silence grew unbearable, he talked to her. He hoped she wouldn't mind.

There was so much honesty, so much loneliness implicit in the letter that she was moved by it. She wrote an answer. Months later it came back to her. The miner, lost in the waste spaces, was too isolated to be reached by the mails.

Into the general-fashion category comes modeling in the wholesale house and in the department store. The wholesale house is usually the place where the new models begin to work and acquire experience. This field is particularly suitable for models who are not photogenic, as the work does not require that they appear before the camera.

THE POWERS GIRLS

These jobs, unlike the major part of modeling, are on a steady-salary rather than a free-lance basis.

The department-store models in the metropolitan areas fill a variety of functions. Depending on the policy of the store, they may act solely as manikins, in the salons; or they may combine this work with displaying clothes through the various departments, modeling dresses which customers may not care to try on—and doing some selling.

What type of girl does the large department store look for in hiring models? That depends to some extent on the type of clothes she is to display. The essential thing is that the girl should fit into the picture of the department, that she should be representative of the clothes she is wearing. For instance, different types are selected for sophisticated evening dresses and for sports dresses in the college shop.

In general, a girl who wears a size 12 with a size 14 shoulder is preferable. Slim lines with breadth of shoulder help to mold clothes effectively. The minimum height is 5'6" with heels. In women's dresses, sizes 14 and 16 are chosen with a height of 5'9" or 5'10". There are two reasons for the height requirement in department-store modeling. The first is that the lines of a dress are much lovelier on a tall girl. The second is that the model's height makes her stand out in the salon or in walking through the store, so that she catches the eye.

BEING A CLOTHESHORSE

On the whole, the department stores look for the same qualities which I look for in interviewing applicants. They dislike dyed hair because it tends to vulgarize a distinguished dress. They want a girl to be representative of the dress she wears, well-bred, able to speak quietly and correctly. The effect of a stunning dress with beautiful lines worn by an attractive-looking girl would be grotesque if the model answered a question by saying:

"Yeah, we have this in poil gray. . . . There is no cherse of colors." In other words, the girl must not only *look*, she must *sound* like the dress she is wearing.

"The average girl," the personnel manager of a famous New York store told me, "who wants to be a model, comes in with too much make-up and her hair arranged in a way which is neither suitable nor becoming. We nearly always have to send them to our own hair stylist and insist on their removing the excess make-up."

In department-store manikin or selling work it is not necessary that the model be photogenic, but in the photographic work they study the planes of the face, looking for the high cheek bones, narrow cheeks with hollows which are so effective in catching light and making shadows. In photographic work, experienced girls are usually demanded, because there is no time in which to school the beginner in

THE POWERS GIRLS

the tricks of her trade. Frequently, models are chosen by a study of the fashion magazines to discover those who have proven themselves to photograph effectively.

The girls who are expected to combine modeling with some selling must be more aggressive in type than the manikins. They must have the attributes of any salesgirl, be alert to see which customers are interested in the garment they are showing, and be courteous in speaking to them.

"The ideal department-store model," declared Miss Dorothy Shaver, Vice-President of Lord & Taylor in New York City, "must be interested in people as well as interested in clothes."

In all types of fashion modeling, in fact, it is not enough merely to be a good clotheshorse. You are not simply displaying clothes. You are selling them *to people*. That requires a definite technique and experience. You do not display clothes in the same way in a salon, a wholesale house, a department store or at a large fashion show. In each case, the method is quite different. You are appealing to different groups of people in widely different surroundings.

The girl who steps out on the runway at a fashion show must be able to recognize at once the type of audience to which she must appeal. She must know the gait which is most effective for the display of the dress she is wearing. She must know whether to be very dignified or whether a

BEING A CLOTHESHORSE

gay smile and informal manner will be better suited to the occasion.

The wholesale manikin must be more brisk in her manner than the girl in the department store, but both must be able to answer quickly and courteously any questions the customer may ask.

CHAPTER VII

The Greatest Salesmen on Earth

THE GIRLS who appear in the advertisements, in newspapers, magazines, carcards, and billboards are the commercial photographers' models, the illustration girls, who are selling you almost everything you buy today. Here, naturalness, genuineness, and attractive personality are the qualities chiefly sought by the advertisers. These are the typical American girls, the natural girls who have changed the whole status of the model, and made her profession the highly regarded and greatly sought-after one that it has become. In this field, the girls average 5'7" in height, with heels, although smaller girls are used for some commercial photography.

If you glance through any of the large national maga-

THE GREATEST SALESMEN ON EARTH

zines, you will see that models have been used on almost every page.

You will see that the cosmetic business accounts for a percentage of advertising space second only to automobiles, and in this field, color photography is particularly important in displaying the actual texture and color of skin, hair, make-up, nail polish, and so forth.

Let's begin with the magazine cover, whose painting or photograph of a model helps to build circulation. The girl portrayed is neither the "glamour" girl of a few years ago nor the candy-box type. She is the average girl—but lovelier—in a natural pose, frequently one in which humor is as important as sheer beauty.

As an example, a cover which aroused a great deal of interest and comment not so long ago displayed a girl caught in a rainstorm with her umbrella turned inside out by the wind. To get his effect, the photographer first had the girl, clad in suit and hat, stand under a shower. Then, because she still did not look wet enough to suit him, he dumped a bucket of water over her. The umbrella turned inside out and an electric fan, turned full speed on the shivering model, blew her skirt to produce the effect of a high wind. Not a comfortable procedure, perhaps, but a tremendously effective picture.

In the advertising pages are the inevitable tooth paste girls, girls advertising mouth washes, soaps, shampoos,

THE POWERS GIRLS

mayonnaise, cigarettes. They are grieving over runs in their stockings and rejoicing over white clothes. They are frowning over their husbands' morning coffee, and waving gaily to their friends from a new automobile. They are wistfully alluring in the moonlight, and gloomy from sleepless nights. It is not always the model's job to be beautiful; she has to run the gamut of human emotions, from the discomfort of acid stomach to the enchantment of the skin you love to touch.

Many of the advertising pictures constitute a story in themselves, a dramatization of the point the advertiser wishes to make. Here are the benefits of life insurance portrayed by a happy family group; the proper diet and care of a baby discussed by a mother and daughter; the problems of a clean washing solved by two friends.

Occasionally, loveliness is completely sacrificed to drama, as in the case of the "mugging" pictures, exaggerated distortions of the face to give emphatic expressions to represent horror, pain, anger, and so forth.

Most of the girls get a lot of fun out of doing these "mugging" pictures. They regard them as a challenge to their acting ability and often prefer them to more static pictures in which they may look much lovelier.

How do these advertisements come about and how are the girls selected for them? Well, the process is something like this:



Miss Clark, physical education instructor, puts Betsy immediately to work to distribute her weight properly. Here she takes flinging exercises to strengthen her back, prevent round shoulders, and reduce her waist. She must also do lunging exercises for her hips.

PHOTO BY EWING GALLOWAY



Miss Miller is happy to advise Betsy about her budget, and discusses her outside activities, making suggestions for her to attend fashion shows, museum openings, etc.; learn New York. Betsy takes notes in scrap-book which all students must keep to outline their work.

PHOTO BY EWING GALLOWAY

Miss Carrillo, walking instructor, shows Betsy how to take steps like a queen — "head up and glide down."

PHOTO BY EWING GALLOWAY

THE GREATEST SALESMEN ON EARTH

The advertiser and his agency determine the theme of the advertising. The agency plans the layout and it is then determined whether line drawings or living models shall be used. In the latter case, the photographer is called in, studies the plan for the advertisement, and selects the model whom he thinks best fitted to show off the product. He then calls the modeling agency which arranges for the actual modeling.

Frequently, however, the advertiser and the photographer may feel that although the girls with whom they have worked before are highly competent, they have been photographed too often, and their faces have become so familiar in connection with a variety of products that they would have no particular value for their own. In this case, they go on a search for a "new face."

This is the newcomer's opportunity. Often, dozens of girls may be interviewed before one is found who seems to have the qualities which will convey the right tone for this particular merchandise. The girl who gets the job is the one who was most successful in selling herself. So we come back always to the fact that the model is a salesman, that before she can have an opportunity to sell any product, she must first be able to create confidence in herself. And to do that she must *have* confidence in herself.

This is a typical example of the fact that no one else can solve that problem for you. The girl who applies for the

THE POWERS GIRLS

job is on her own. Her competition is heavy, and every girl is as eager for the job as she is herself. It rests with her where the choice will fall. And you can't stand on your laurels. Always behind you are the hurrying feet of the newcomers eager for a start. The good model must always be at her best.

Such little trifles may stand between you and the coveted job! One model, for instance, told me that she had tried for weeks to obtain an interview with one of the editors of a large fashion magazine. According to the receptionist, the executive in question was always out or engaged, or not interested in anyone at the present time. One morning, however, just as the receptionist had again assured her that there was no chance for her, the man the model had been trying to see came out of his office.

"Who is this girl?" he asked. "I haven't seen her before. You are the type I've been looking for. Come into my office."

After the model had been doing fashions for several months for the magazine, she encountered the receptionist one afternoon and, as she was ahead of time for an appointment, talked to her for a few moments.

"You know, I really like you," said the receptionist in some surprise. "When you first came in, I didn't like your accent. It sounded affected to me."

"Is that why you wouldn't let me interview your boss?"

THE GREATEST SALESMEN ON EARTH

"That's why," admitted the receptionist. And the moral of that, as the Red Queen would say, is that the model cannot afford to antagonize the people whose job it is to secure her interviews, and eventually, her jobs.

Sometimes it happens that the man who is doing the hiring is simply out of sorts and refuses to be pleased. One of my younger models went to one of the great fashion magazines to apply for work. For some reason, the man she talked to was in a bad mood. He looked at her for a moment.

"You won't do," he told her. "We can't use anyone with eyebrows like that. They are shaped wrong."

A month or so later, as she was walking down the street, she caught sight of this man eying her intently. She wondered whether he was again criticizing her eyebrows. Instead, he stepped up to her.

"Young lady," he said, "have you ever thought of doing any modeling?"

She looked at him in surprise. Obviously, he did not remember her at all.

"Why—yes—no—that is, I have," she stammered.

"Come up and see me when you make up your mind," he told her. "You are just the type I have been looking for."

Unless there is a demand for a new face, the advertiser or the photographer simply calls the agency, describes the type of girl or girls he needs and indicates what they are to

THE POWERS GIRLS

bring with them. In all illustration work, of course, the girls are required to supply their own wardrobe. For instance, a soap manufacturer may plan to use the photograph of a blonde girl who must have beautiful and graceful hands. For the picture he has planned, she must wear a tailored negligee, which she has to supply herself.

In time she comes to learn, by the requests for articles which she is to bring with her, what types of pictures she is to make. For instance, if she is told to bring dark clothes and lots of hats she will know she is to do fur coats. A request for an evening dress usually means the "objectionables"—depilatories, deodorants, and so forth. A call for "interesting necklines" usually means modeling cheap hats. For boat jobs—the pictures taken on shipboard to advertise cruises—a huge wardrobe is necessary.

These pictures are taken for catalogues which are sent around to interest people in luxury cruises, and luxury is stressed in every scene. Naturally, then, it must be equally evident in the wardrobe of the girls. The loveliest girls are chosen for these pictures and they must have a wardrobe to meet the wide demands of such a cruise: traveling dresses, sports dresses, lounging robes, bathing suits and capes, slacks, shorts, afternoon dresses, evening clothes and wraps.

A few years ago, with European travel at its peak, there was far more call for such work than there is now. The

THE GREATEST SALESMEN ON EARTH

present world situation, of course, has had a vital effect in curtailing the number and extent of these cruises.

For a publicity stunt, there is less previous preparation than in the case of advertising pictures, and girls are more apt to be chosen simply by an application to the agency. For instance, it may be decided to do a promotion stunt on a particular type of shampoo. The telephone rings in the agency. A cosmetic company's publicity department is on the wire.

"Please send us an attractive blonde with beautiful hair. We want one whose hair can be photographed in various ways to show the application and effects of our new shampoo."

Here the price factor is apt to enter into the decision and, save for special cases, the \$5 an hour girl is more likely to be selected than a girl in the \$10 classification.

Of course, if this picture happens to be unusually effective and is syndicated all over the country, the model will at once become known as "the blonde with the beautiful hair," and as a result there will be a demand for her on the part of other shampoo or cosmetic manufacturers.

One day a hat designer telephoned to say despondently, "I've just designed some terrible hats. Send me some girls who will make them look like something."

The advertiser, in other words, not only selects models who will display his products effectively. Often he relies

THE POWERS GIRLS

heavily on the model for support in putting over a product which would be unsaleable without the attraction which the model lends it.

Of course, the newcomer often gets breaks in unexpected ways. Suzanne Sommers, an Ohio girl and a student at Duke University, was selected by me as one of the 10 girls for the yearbook beauty section. Later she was approached by the Chesterfield people, after they had looked through the college yearbook—a growing custom of the beauty scouts, by the way—with the suggestion that she pose for them. Discovering in this way that she was fitted for modeling, she came to me and within two weeks had posed for a *Redbook* cover. This, in turn, was seen by a Lord & Taylor executive, and Suzanne was called in to pose for them.

Suzanne is extremely good at modeling bathing suits, a quality which she sometimes regrets. Not long ago, she was posing on a diving board for a beer advertisement. The photographer wanted her to pose, sitting on the edge of the board with her legs outstretched. The natural thing to do when the legs are held up in this manner is to lean back, but the photographer, with grim disregard for the limitations of the human body, suggested that she lean forward. After three hours in this position, the calves of her legs were so numb that she had to be lifted off the diving board.

THE GREATEST SALESMEN ON EARTH

The bathing beauties, as a rule, do not often do any high-fashion work because they tend to have more curves than are desirable for the extremely slender high-fashion model.

When the model reaches the studio, she is shown the sketch prepared by the advertising agency. She makes-up—she is allowed 15 minutes for this—and the photographer expects her to know what he means by “natural,” “panchromatic,” or “technicolor” make-up. Here the new-comer would do well to learn from the experienced models and give herself plenty of practice before she attempts to work for a photographer. Otherwise, she will be in the position of having to experiment with a new type of make-up on the photographer’s time—with the risk of making a failure of it. Photographic make-up is highly specialized and requires a great deal of experimentation.

“Natural” make-up, as a rule, need not be much different from street make-up, with the exception that eyes and mouth should be accentuated.

“Panchromatic” make-up requires the use of a very dark brown grease paint, a dark reddish brown lipstick, and accentuation of the eyebrows with dark pencil, and of the eyes with eye shadow and mascara.

“Technicolor” make-up requires the application of pancake powder with a wet sponge. When it dries, rouge is blended into the powder. A useful trick is to put rouge

THE POWERS GIRLS

along the hairline to keep the forehead from looking too white, as the glare of the lights is apt to give the face a ghostlike appearance without this precaution.

The pigment of the skin is very important, not only in color photography but in black and white as well. The girl with an olive skin is perfect for both. When the light strikes her face, the skin does not absorb it, nor does it become mottled from it. The face does not take on a ghastly color or have a burned-out look in black and white photography.

Of course, the girl with a very fair skin can achieve some good results if the photographer is careful and the girl takes great care with her make-up. One well-known model, an unusually beautiful girl, has a skin which turns very red under the light. This affects the sensitive film and instead of producing a white tone and dark shadow, the skin produces a gray or foggy tone.

In general, it is a safe tip for a blonde to wear a fairly dark make-up.

After making up and dressing, the model is expected to take the position indicated on the sketch and follow it as closely as possible in facial expression as well as in pose. Too often, according to the models, photographers appear to have learned anatomy from a study of wax figures, for

THE GREATEST SALESMEN ON EARTH

they expect the girls to take positions which would be impossible for anything but an eel.

The pose is taken, hot lights blaze down, and the model stands and stands and stands. She may work in one pose for as many as three or four hours, if the photographer has lighting difficulties to contend with. A dress may have to be painstakingly arranged and rearranged in certain folds and the model continues to smile and smile.

Probably nothing is more difficult to light properly than those glamorous wedding dresses which the models wear from time to time. The trains must be arranged and rearranged so that the folds of satin will catch the light in the proper way. And the gay smile on the face of the bride may have been flashing on and off for hours before the desired effect was achieved.

There is some danger, always, that a girl may be "typed" as filling only one category, whereas she may be able to do other things equally well. Here, it rests entirely on the girl's salesmanship to persuade the photographer that she can do other types of posing.

As a rule, however, a girl's preferences have little to do with her "typing." Sandy Rice is called a "typical outdoor girl" but she leads no outdoor life at all and says her chief activity is playing bridge. Virginia Judd, who was typed as a "clotheshorse," because of her ability to wear sophisti-

THE POWERS GIRLS

cated clothes, is a small-town girl from Brooklyn. Helen Bennett, who is the "exotic" type, comes from the Bronx. Olive Cawley, who poses for clothes for people in the lower-income brackets, is a society girl and one of the smartest girls I have ever seen. When Walter Wanger called on us for 12 girls to appear in *Vogues of 1938*, Olive was the first girl selected.

It is curious how often a farm girl is typed as being "Park Avenue" in style, while girls from fashionable finishing schools may be classified as "young mothers."

Eleanor Bice is a case in point of a girl who has been "typed" in spite of her own predilections. Eleanor, daughter of a college professor, was born in Syracuse, New York. After graduating from college, she started her career by working in the cosmetic department of a Syracuse department store. Because she was a hound for work, she was given two lines to carry, instead of one, which meant that she had to meet two sales quotas.

After some months of this, she was so exhausted that her parents insisted that she give up her job.

"Why don't you do some fashion modeling for us on a part-time basis?" suggested the store people when they heard of her decision.

Eleanor discovered that she had a flair for modeling, and little by little, she was called on for more work as salesmen

THE GREATEST SALESMEN ON EARTH

from the big wholesale houses would inquire for someone to display their lines.

On her first trip to New York she dropped into my office, but after looking at the models who were waiting, she decided that she was not yet ready to tackle the free-lance field. Her family decided that she could stay in New York, after they discovered a friend who kept a boarding house in Brooklyn where she would be safe.

So she went down to the wholesale district where she worked for two years, picking up all the pointers she could and saving money for a good wardrobe and the uncertain plunge into the free-lance world.

At last she came to me and told me she was "eager to become a glamour girl." But to her chagrin, the first commercial photographer on whom she called nodded his head.

"Yes," he said, "the young mother type. Excellent!"

"But I don't want to be the young mother type," she expostulated. "I'm as young as the other girls, younger than some of them."

"Look at yourself," he told her. "You have what we call a 'cottage face.'"

And that settled it. For two years, Eleanor has been a young mother, sometimes posing with a baby in her arms—once as the mother of a 21-year-old child, though she didn't attempt to hold that one! Instead of posing languor-

THE POWERS GIRLS

ously in an evening dress, she appears in soap ads, making sure that Johnny has washed behind his ears, bathing the baby, playing with children.

In one of these pictures she was able to keep the baby laughing only by allowing him to scratch her with his sharp little nails, and she told me later that though she beamed at him in the picture, there was murder in her heart. Another time, the photographer had great difficulty in adjusting the camera so that she—she is very tall—and her “child” would both be in the picture, as they were supposed to be playing Ping-Pong. He finally solved the problem by standing the little girl on a pile of telephone directories, while Eleanor took off her shoes and made herself as small as possible.

Now she is beginning to have her wish and to take part in fashion shows, where, curiously enough, she is typed as the “college girl.” But, by losing weight for fashion, she is losing her “cottage face,” and has the usual dilemma of the girl who changes her type. She now has an apartment of her own in New York, which she shares with two other girls.

Libby Harben, whose ingratiating smile has sold millions of dollars worth of merchandise, is also the cottage type—but she likes it for she is a devoted wife and mother, loves her home and spends all her leisure sailing.

THE GREATEST SALESMEN ON EARTH

I was startled the other day to hear smiling Minerva Sawdon say casually, "That is one of my husbands." Then I realized that she was referring to one of the advertisements in which she appears in a family scene. All the unmarried models look forward to a husband and married life as the best part of their career.

CHAPTER VIII

A Model Life

"I WISH," one of my models said heatedly one day, "people would stop talking about glamour in connection with modeling. Glamour? I don't see any of it. I have to get up early in the morning, rush to a studio, make-up, and stand under hot lights all day. I wear beautiful clothes but they don't belong to me. I stand and stand until I'm lame and dizzy. My arms nearly fall off and I'm ready to faint. Sometimes I do faint. And the photographer snaps me out of it, tells me to fix my make-up, and I start all over again."

"Why don't you try something else?" I suggested.

"And give up the location jobs, and my independence, and the excitement, and the money, and the constant change?" she protested.

A MODEL LIFE

That is the secret of the unending fascination of modeling. No two days are quite alike. There is little routine work. It is not a profession for the girl who feels secure in a job which brings in a regular weekly salary; or for the girl who likes to do today the things she did yesterday, and to know exactly what she will do tomorrow. It is a profession for a girl who prefers variety to routine, who prefers change to a steady job, who prefers meeting new people to working constantly with the same group, who prefers wearing new and beautiful clothes rather than her own familiar wardrobe.

The other day I strolled through the reception room at my office. There happened to be a number of models sitting there that day, waiting for calls, discussing their work and their outside interests. Some of them were talking about their careers, some of them about their children.

"Why do you go on modeling?" I asked them.

The answer was the same in every case: "Because it is always interesting. . . . Because it is always different. . . . Because I go to a studio today and Bar Harbor tomorrow. . . . Because I flew to Detroit last week and I'm going to Cuba on a cruise next week."

On Monday a model may take part in a fashion show at the Ritz-Carlton in the morning, and in the afternoon work at a couple of studios. In one she may pose in an evening dress for an exotic color advertisement of an expensive

THE POWERS GIRLS

perfume. At the other, she may be pouring her husband's coffee and showing concern at his bad temper.

On Tuesday she will be sent "on location," posing in front of the lions at the Public Library, or the seals at the Zoo. She may pose on a street or in a store; in the country or in Central Park; at a fashionable restaurant or on a yacht. She may go to Florida or Maine, the Southwest or Cuba, South America or Europe—until Mr. Hitler took it over, at any rate.

All this means that the model leads a life of constantly changing activity against a background which may shift to any part of the country.

One of my newest models crowded more experiences into her first three weeks in the business than some girls have known in as many years. Her very first job was to take part in a fashion show held in Madison Square Garden before an audience of 18,000 people.

It is a tremendous experience for a young girl to get the first impact of New York against the background of that huge arena, beginning her professional life before a mammoth audience.

She was one of those rare girls with a natural flair for modeling and I trusted to her own intuitive knowledge of clothes to bring her through with flying colors. And it did. She looked rather white afterward, overwhelmed by too many impressions in a short space of time.



Miss Barbee gives Betsy instructions for the care of her dark, olive skin, and for adroit use of cosmetics for a natural "Make-Down." And, says she, "be sure to have a healthy, flattering complexion. Never let make-up show."

PHOTO BY EWING GALLOWAY



Miss Pritchett studies Betsy's colouring, figure, and personality for the most becoming colors, lines, and types of clothes.

PHOTO BY EWING GALLOWAY

A MODEL LIFE

For the first time in her life she had not only seen the kind of clothes she had dreamed of but she had worn them. She had walked down a runway before one of the world's smartest audiences in one of the great show places. She felt a little as though she had stepped accidentally through a movie screen and become a part of a dazzling, unreal picture.

In those few weeks, she posed for 45 advertisements, four color photographs, and two fashion newsreels. In other words, she learned all the phases of her job in a brief, crowded period of time. She learned the routine of the studios, the exacting technique of color make-up, the thrill of location jobs, the business of posing for a movie camera, in less than a month.

The small-town girl was quick to learn. She watched the experienced girls makeup and learned from them without pestering them with questions. She was so aware of her own ignorance of new techniques that she did not lose her head at being catapulted into public attention. She was too busy learning.

Photographers liked to have her around. She was so wide-eyed with enthusiasm and excitement. So eager for what was going to come next.

Immediately such prominent illustrators as John La Gatta and Bradshaw Crandell began to call for her. The

THE POWERS GIRLS

theatrical world became interested and two producers offered her jobs on the stage.

This is a far cry from a 9 to 5 job. It is the main reason why the average model would not change her lot with girls in any other field.

One of this novice's days will work out something like this:

She gets up early and dresses carefully. At 9:30 she reports for a fitting of the dresses which she is to wear in a fashion show. At 11 o'clock she takes part in the show which may last for a couple of hours. She calls the agency to see whether any appointments have been made for her. "Go to the —— Studio at 2," she is told. "Take an evening dress and a pair of evening shoes."

At 2 o'clock she arrives at a studio, carrying the hatbox which contains make-up and the evening dress and shoes which she was asked to bring. She finds that she is to do a color picture for a perfume manufacturer and that her hair style, which was right for the daytime dresses she has been modeling, will not do. She has her hair styled and poses for the photographer for the rest of the afternoon.

When she returns to her room, she finds an invitation to the Stork Club and several requests for dates which she reluctantly refuses. She is tired and knows she must have the proper rest for the next day's assignments. Because she has movie ambitions, she spends the evening studying

A MODEL LIFE

scripts. She is about to go to bed when the phone rings.

"You are to take part in a fashion newsreel tomorrow," a voice tells her. "Please report at 7:30 so that you can be made-up."

The next morning she reports to the studio where, with a number of other models, she is made-up for a technicolor picture, a process which seems to take hours. All day she stands waiting for her turn but at 5:30 the director calls, "That's all for today. Same time tomorrow, please." She has done nothing but wait and it is all to be done over again the next day. She begins to wonder why she wants to go into movies and has a new respect for the screen actors who go through this every day.

That night she dines out, goes to a theater and ends up at a night club. By this time the head waiter knows her name. So do the columnists. Next morning she is mentioned in their columns and her beauty described.

Of course, as a free lance, she can take a vacation when she likes. She can always send word that she will not be available for a day or two or even for a couple of weeks, if she cares to do so. This is not very wise, however, for the photographers cannot wait. If the model they request is away, they simply call for another one, and the model who cannot be relied upon is apt to find very soon that there are fewer and fewer calls for her.

Studio jobs are constantly being varied by location jobs

THE POWERS GIRLS

which offer an almost endless variety of experience. Ann Rountree would rather have the excitement of location jobs any day. Born of English parents in Florida, she began her career by modeling in charity fashion shows in the South, but she greatly prefers location jobs to fashion modeling.

On her first job for me she posed for a color advertisement for an automobile manufacturer. The scene was to represent a holdup and two models in sports clothes were taken out on a country road in an automobile beside which they were to pose. When they had reached the chosen spot, the girls got out of the car and stood, holding up their arms, while two men models, their faces concealed by masks, pointed empty guns at them.

The pose required some time to arrange to the satisfaction of the photographer, and then the camera, set some distance off the road, began to take shots.

Suddenly, along the road came a police radio car. Its occupants took in the scene of the holdup, the siren wailed, and the radio car put on a burst of speed. Out sprang the policemen, drawing revolvers which were far more deadly than those the "highwaymen" were holding, and arrested the hold-up men.

Before anyone could protest, the men were handcuffed and loaded into the car. Then the cameraman snapped out

A MODEL LIFE

of his amazed surprise, sprang forward with a cry of protest, and ordered the immediate release of his men.

This entailed a general explanation and the policemen cheerfully released their prisoners, and sat back to watch proceedings and prevent anyone else from interfering with the peaceful operation of the holdup.

The next day Ann had a studio job in which she donned overalls, grasped a paint brush, and proceeded to paint a chair for a paint and enamel manufacturer. Fashion, she declares, is dull.

Elaine Bassett, Margaret Johnson's sister, also ran into an unusual experience on a location job. She was taking part in a deep-sea movie off the coast of Panama, walking along the bottom of the ocean, among tropical fish. A helmet, with a 40-foot hose feeding air from the pump on the surface, covered her head. On the surface the pump was being manned by two natives.

For a while all went well, and Elaine proceeded to stroll among coral formations, with multi-colored fish flashing about her. The camera ground away and the natives pumped. Then she discovered that the glass in her helmet was misty. No air was coming through the tube which connected her with the surface. Imperturbably the camera ground on, but Elaine, her breath laboring in her chest, tore off the helmet and rose to the surface.

THE POWERS GIRLS

The cameraman gesticulated wildly that she was supposed to stay below. Elaine shook her head and waited until she had filled her lungs with air. Then she looked around to discover what had gone wrong. There was no one at the pump!

A few feet away the natives were belaboring each other.

"Her eyes are blue," one of them was shouting.

"Brown," roared the other; "I saw them myself." And the fight went on.

"They'd better take a good look at me before I go down again," Elaine declared, "so they can keep their minds on that pump."

Elaine Bassett, a graduate of Baylor University, and another of the Powers girls having a high scholastic standing, combines modeling with writing a syndicated newspaper column, and poetry which appears in magazines. She also appears in various radio programs.

Known as the "Venus of Television," Elaine has had a number of offers to be a featured showgirl but she has turned them all down. Her father is a minister in Dallas, Texas, and Elaine doesn't think he would approve of her appearing in so few clothes.

Another model who ran into trouble on a water set was Dorothy Wilcox. On one occasion, she was posing in a swing which hung from a great oak tree beside a swimming pool. Dorothy was wearing an elaborate organdy tea gown

A MODEL LIFE

and a large picture hat, looking like one of those romantic, ethereal beings who would dissolve if touched.

The cameraman got ready, and Dorothy swung back over the pool. There was a crack, the rope gave way, and Dorothy spun head over heels into the swimming pool, organdy gown, picture hat, and all. No picture was taken that afternoon.

Dorothy, however, is used to the unexpected in the course of her adventurous career. This New York girl is to be found almost everywhere but in New York, flying over the shark-infested waters of the Caribbean, exploring, doing newspaper work. She has also acted in the movies, where she has played with Kay Francis, Claudette Colbert, and Marlene Dietrich.

It is a constant surprise to outsiders that these girls, constantly publicized, living always under the eye of a camera, are completely unself-conscious. Although they never lose the sense of excitement and novelty which their work provides, and they enjoy the endless variety, they become curiously immune to curiosity, to the attention which they excite.

"It's part of the job," they explain. "When you have a camera focussed on you all day, it doesn't make much difference whether it is in a studio doing a job or a movie camera doing a newsreel. I could work on Times Square at 6 o'clock and not even think of the people watching.

THE POWERS GIRLS

"But it's when the job is over that a model is apt to be self-conscious if she doesn't watch herself. Her attention is focused too much on herself. She has to make up her face all day, pose constantly. That is apt to make her concentrate too much on herself unless she has a lot of outside interests. I suppose that is what really saves us."

It is a constant source of amazement to outsiders that so many of the models manage to carry a heavy schedule of work and at the same time have a multiplicity of interests which would stagger the average woman. This is partly a matter of budgeting time, partly because they are, for the most part, an unusually ambitious group of girls. They are eager to achieve as much as they can and willing to work for what they get. That, I think, accounts for the fact that they do not merely look lovely—they look interesting, which is far more enduring. And they are interesting, of course, because they are interested. Abundant physical vitality and mental activity will keep any woman young. That is the chief secret of the top-notch Powers girls.

CHAPTER IX

Learning the Hard Way

MODELING, like any other field of activity, has its rules. Like the rules in other lines of business, they are based on experience and common sense. Here are some suggestions which will go a long way in helping you to avoid mistakes:

1. *Confine your job hunting to recognized firms and individuals.*

The girl who follows up job possibilities through unauthorized sources does so at her own risk.

2. *Remember that modeling is just a job like any other.*

The beginner who has started with romantic ideas is apt to be rapidly disillusioned when she begins to work with a

THE POWERS GIRLS

commercial photographer. He is not at all likely to be dazzled by her charms. He has worked with hundreds of beautiful women and finds them no more interesting than were models. The first thing the model learns when she goes to the studio is that modeling is work. The photographer regards her as a clotheshorse, as impersonal an object as his props and camera and lighting effects.

One girl who had been reading too much fiction and was prepared to find a sinister villain around every corner, fortified herself for her first studio job by asking a friend to telephone the police if she had not returned by a certain hour. For further safety, she informed the photographer of what she had done.

The effect which this had upon his work can be imagined. With shaking hands and wild eyes, he rushed ahead, careless of effects, anxious only to finish before the forces of the law burst in upon him.

3. *Keep still while you are being photographed.*

The photographer wants to take pictures of you. He is not interested in your life story. He does not want you to burst into a flood of chatty conversation. The less you talk, the easier it is for him to work.

4. *Be prompt for appointments.*

If you establish a reputation for being unreliable, a photographer will not want you to work for him.

LEARNING THE HARD WAY

5. *Never tell a photographer how to do his job.*

The photographer knows his job. He can see for himself which side of your face photographs best. He knows whether or not he wants you to smile. When you have gained experience, you may make suggestions, but until then it is wiser to leave the directions and suggestions to him.

6. *Never discuss one photographer with another.*

Photographers work in different ways, and many of them have developed new camera techniques. These are trade secrets which are important to the success of their work. It is necessary that a model never describe the methods of one to another.

7. *See that your wardrobe is as complete as possible.*

Except in fashion modeling, you are expected to provide your own clothes. The more complete your wardrobe, the greater the number of jobs for which you will be eligible. This means suits, coats, day and evening dresses, house-coats, negligees, bathing suits, beach robes, hats, shoes, and accessories. A clever model does not need expensive clothes. She learns to select and wear a bargain-basement dress so that it looks like a Paris model.

By displaying clothes, a model acquires a feeling for them, and an expert knowledge which is more valuable

THE POWERS GIRLS

than a large budget in buying a wardrobe. Good lines are more important than good material.

Many top-flight models find that they spend more money for accessories than for their dresses. According to Betty Coy, much of her success is due to her ability to select clever hats.

8. *Change your appearance as much as you can for each picture.*

That is probably the most important rule of all. While there are, of course, some outstanding exceptions, the career of a model is generally limited to a few years. Why? Because people get tired of seeing the same faces. The day someone looks at your picture and says, "Lovely, isn't she? I've seen her somewhere before"—you are on your way out.

It is essential, then, to change your hair-do, to experiment with your make-up, to alter your expression—in short, to make yourself different in every picture. One girl, who can make herself look 35 one day and 18 the next, is called by the photographers "the girl with the Lon Chaney face." She can alter her appearance and her expression and therefore her face never becomes too familiar.

Carol Carter is a splendid example of this ability to change the appearance. In fact, in one advertisement she managed to pose both as mother and daughter by the simple trick of lighting effects.

LEARNING THE HARD WAY

Carol was born in Washington, D. C., and was a member of the Junior League. She is in constant demand because the photographers know that, without direction, she can assume a great variety of poses.

Rita Hunt, new star *Vogue* model, says the most important advice she can give to a model is, "Try to be different. Be different, in fact, not only from others, but from yourself!" As this book goes to press, Rita is on her way to Hollywood with a swell contract.

9. *Do not regard modeling as a life work.*

It is not a permanent career, except in very unusual and untypical cases. As I have already pointed out, even an exceptional model rarely lasts over 4 to 6 years. It can, however, be a stepping stone to a career, and the girls who have succeeded as models have acquired a knowledge of clothes, styling, fashions, and advertising, which is a preparation for a career. To say nothing of the Hollywood and stage careers which frequently result.

How effectively modeling has served as a stepping stone toward a career is illustrated in the stories of many of the Powers girls, some of which I will describe in greater detail in a later chapter.

Many wise models, with a weather eye to the future, spend their spare time studying music, art, and other fields, with a view to the future.

One of the great advantages of modeling, indeed, is that

THE POWERS GIRLS

it is, for the most part, a part-time job, affording not only leisure for the development of special talents, but an excellent means of making contacts in almost every field of activity.

Margaret Johnson, to whom I have referred before as the girl who received a "genius" rating in Dr. Wiggam's intelligence test, manages to take full advantage of the part-time factor in modeling. She was studying to be a concert pianist, and helping to pay her expenses by working in a candy store. One day a photographer from Underwood & Underwood entered the store, caught sight of Margaret, and asked whether she would permit him to make some test shots of her. Margaret explained that she wasn't interested in modeling. She was going to make a career of music. But the photographer was a persistent fellow, and, more to humor him than because she had any faith in the idea, Margaret agreed to let him make a test of her photogenic qualities.

If she had any ideas of that worn-out attribute, glamour, however, they were dispelled when she entered the studio. The photographer did not cast admiring glances at her and pose her romantically against a velvet drape. Instead, he briskly handed her an apron and dust cap, gave her a knife and a carrot and told her to cut it up.

Somewhat staggered and protesting vehemently, Margaret ended by finding herself meekly donning apron and

LEARNING THE HARD WAY

dust cap, and industriously scraping away at a carrot while the camera busily recorded her humble task.

That was the beginning of a successful life as a model, for Margaret Johnson is the ideal "young housewife." In her professional life, she cooks, buys groceries, changes diapers, records all the humble details of the average housewife's daily life.

During her free time, however, she is following another career. She leads her life in reverse. The domestic duties in which she is so busily engaged under the eye of her camera belong only to her professional life. She saves the glamour for her private life.

She relegates her own household tasks to someone else. She has continued her interest in music, and though she has not become a concert pianist, as she originally intended, she has two radio programs, one a network feature on WOR three times a week, the other on WEAF two nights a week. She plays a guitar, sings, and arranges music for these programs, most of which introduce little known folk songs to the public. She has made the collecting of folk songs her most absorbing hobby.

10. *Forget yourself while you are on the job.*

You are merely the medium through which a product is displayed—whether that product is a dress, a dentifrice, or a cigarette. The beginner is recognizable at once because of

THE POWERS GIRLS

her self-consciousness in facing a camera. She becomes tense, and her expression is strained and artificial. Her smile becomes a nervous grimace and she is apt to be so stiff from taut nerves that she is soon exhausted.

Oddly enough, many models find it difficult to smile naturally. Many of the photographers declare that they are always looking for the "exotic" type who can smile. Few high-fashion models do so. Lisa, the exotic Parisian, who came to this country 2 years ago, almost never smiles during a fashion show, as she finds any attempt to smile at people she doesn't know simply results in an artificial, insincere expression.

June Cox, too, says that she has a "complex" about smiling. In neither case is this due to lack of experience, for Lisa has been tops in her field for 12 years, and June has been modeling since she was 7 years old. At that time her mother sent a photograph of her to *Vogue* where June modeled children's clothes for 5 years. This was when the complex about smiling appeared, for the broad grin which was so infectious in a tiny girl became less attractive when her first teeth came out, leaving wide gaps in her mouth. The photographer's criticisms sent her home in tears because she didn't know how to smile.

At 12 June varied her career by appearing on the stage with Paul Muni in *Counsellor-at-Law*, playing so successfully the part of a maddening youngster that one night she



Betsy learns from Miss Williamson the graceful "S" curve — "arch your back, shoulders relaxed," — which would be a fine photographic pose and, modified, a flattering seated position.

Here Miss McNamee substitutes a pencil for pebbles to develop clarity and distinction of speech.

PHOTOS BY EWING GALLOWAY



Through the routine of learning to present herself with grace and assurance, Betsy's poise has been crystalized. Here she is presented by Mr. Powers with a handsome overnight bag, gift to each graduate from a leading cosmetic house.

PHOTO BY EWING GALLOWAY

LEARNING THE HARD WAY

heard a man in the audience say in exasperation, "I'd like to strangle that brat."

Later, she appeared in *Girls in Uniform* and *Growing Pains*, and, by way of change, took a fling at radio.

Now she is in demand as a high-fashion model, for she has grown considerably since her early days in *Vogue*. Aside from fashion work, she frequently poses for stocking advertisements, though she is less enthusiastic about it these days. Photographers prefer to photograph the legs held up in the air to give them a more graceful line. Three or four hours of this, however, make June wonder if the whole idea wasn't a mistake. For the position causes the blood to run down from the upheld legs and produces a sharp pain in the thighs. June ends each such assignment by having her mother give her an alcohol rub to limber her up.

11. *Follow the suggestions of the photographer as quickly as possible.*

It is not his job to teach you how to pose. You have learned that by expert training and by hours of practice before a mirror.

12. *Use your head.*

The mortality among new models is very high. The reason for this is probably that they have to learn the hard way—that is, by their mistakes—and there is not always a second chance in which to rectify them. The chief of

THE POWERS GIRLS

these mistakes is the most human of all failings—they can't stand their own success.

Let's take a girl from a Middle Western city. She has led the typical life of the average school girl. She comes to New York and becomes a model. Suppose, within a couple of months, her picture appears on the cover of one of the big magazines; she sees her face on the billboards; it looks out at her from her morning newspaper. She had looked forward to earning \$25 a week as a stenographer and she finds that she is earning that much in a day. She is invited to the Stork Club and Twenty-One and other smart New York night spots. She is mentioned by name in the gossip columns.

What happens? If she is foolish, the story from this point on goes something like this: She forgets that modeling is a job. She sees her published picture and reminds herself that people all over the United States are seeing it at the same time. She becomes vain; and vanity, for some reason, is as visible as a scar on the face. In a way, it is a scar. Certainly, it is as repellent to a photographer as an actual disfigurement. The girl who becomes vain expects attention to be paid to her, expects her importance to be recognized. And the bored photographer begins to look for a "new face."

The foolish model, intoxicated with that temporary and slippery thing known as "being in the news," is too wise

LEARNING THE HARD WAY

now to listen to experienced models. She is a success. She knows all that she needs to know. And to keep herself in the public eye, she accepts all her invitations, puts in late hours at night clubs, and one morning wakes up to find that late hours and rich food, lack of rest and self-discipline, are written in her face. She is still pretty, but not for photographic purposes.

The camera records faithfully what it sees, and it picks up and registers clearly lines which are hardly visible to the naked eye. In a few more months, the model's usefulness is gone—because her looks are gone.

That is the story not of one girl but literally of dozens of girls. It is, in one easy lesson, the way *not* to be a model.

13. *Keep fit.*

Obviously, where the model is concerned, vibrant good health and exuberant vitality are essential, not only because the work is taxing and requires a large reserve of physical stamina, but because the basis of all beauty is health. There are few professions—if any—so exacting in regard to physical appearance as modeling.

The model, as a matter of fact, must live almost as rigorous a life as a Hollywood star, and for much the same reason. She must always look her best to face the camera. That means that she must have plenty of rest. Retouching

THE POWERS GIRLS

has become such an art that many minor defects can be completely effaced. No retouching, however, quite conceals the evidence of fatigue.

There is a legend around New York that you can tell when the clock strikes midnight because all the Powers girls leave the Stork Club. A succession of late nights without sufficient rest will leave marks of fatigue for the faithful and unerring eye of the camera to register.

All the experienced models are quick to emphasize the fact that 8 hours' sleep is necessary to preserve the looks and to acquire sufficient rest. The temptation to shave down the hours of sleep is a natural one, for the Powers girls are in constant demand socially. Elsa Maxwell remarked that she could give a party without debutantes but she always made sure of including at least 6 Powers girls.

Their mail is filled with invitations to parties and night clubs, with requests to take part in benefits and beauty contests. It is a natural temptation for any girl to accept these invitations and to try to borrow from her hours of sleep.

But health requires a steady bank balance and when the borrowings have been too regular, it demands an accounting. Modeling requires not only a healthy body but a rested body. The girl who is overtired takes a strained pose, her muscles are jumpy, she cannot hold a position for any length of time.

The photographer is quick to observe this and the tragic

LEARNING THE HARD WAY

result is that he will inform the weary model that he does not need her any longer.

Marjorie Howthorn, who has been a fashion model for 10 years, believes that her daily schedule of 8 hours' sleep, sensible diet, and constant walking—unlike most models, she makes a point of walking to all her appointments unless the weather is bad or the distance and time make it impracticable—has had a great deal to do with the fact that she is still successful in her profession.

14. *Learn from your mistakes.*

At the risk of seeming to contradict myself, I must point out that there are some ways in which every model has the opportunity to correct her mistakes. Any girl whose wits are about her can learn from every picture which is taken of her. If she studies them, she will see her shortcomings, she will find out how she can avoid the same difficulties another time. Her chin was too prominent when tilted at such an angle; she will keep that in mind the next time she poses. Her hair is too severe as she has arranged it; her hips would look slimmer if she turned slightly away from the camera instead of facing it squarely. The girl who fails to learn these salutary lessons from every picture she makes will never advance.

You will advance in your profession only as long as you continue to learn and to improve. That is the rule of

THE POWERS GIRLS

modeling as of every other profession. The moment you stand still, a host of more ambitious people will crowd past you. That is why the top-notch models, all of whom have exceeded the average life of a model, continue to have star rating in their field and have no fear of losing it. Each year they are better than they were the year before.

15. *Learn to dress quickly.*

The fashion-show model must learn to dress rapidly, as she has very little time in which to make her changes. The average time for changing is the period in which 6 models can go out on the runway. However, Betty Coy says that sometimes she has had as short an interval as one minute in which to change.

As an illustration of the care and attention to detail which are necessary in spite of this speed in changing, she described the worst moment of her modeling life.

Betty was appearing in a fashion show where she was to wear a delicate tissue dress setting off some extremely valuable star sapphire jewelry. The sheer garment was slipped over her head hastily, but the zipper refused to work and the dresser hurriedly reached under the dress and pinned it in place.

Betty stepped out on the runway and immediately, like an electric current, she felt a wave of uneasiness. Something was definitely wrong. The audience was not merely

LEARNING THE HARD WAY

looking at her, it was staring with surprise and open amusement.

"You're out now," whispered the woman behind her, "you have to go through with it."

Slowly Betty walked down the runway, her anxious eyes taking covert glances at the tissue dress. Then, in her horror, she nearly broke and ran for shelter. For the dresser, in her haste to pin the dress, had carelessly caught up the slip, and there was nothing underneath the shimmering, transparent tissue.

16. *Do not criticize the clothes you are modeling, whatever the circumstances.*

Occasionally, a girl who has been modeling high-priced clothes is impatient and scornful of cheaper clothes which she must wear for certain assignments. To make disparaging comments about them will merely serve to antagonize the manufacturer and to make him feel that you are not co-operative.

17. *Get along with people.*

Important as the first impression is in getting a start, the real test comes with the second impression; that is, not with the externals, but with the factors which make up your own personality. Fundamental in modeling, as in all human relationships, is the ability to get along with people.

We all know the people of outstanding ability, of su-

THE POWERS GIRLS

perior intelligence—hard-working, capable, and efficient—who are constantly losing their jobs or who are passed over when the time comes for advancement. They are apt to be bitter about it, to feel that it is unjust. No doubt, in some ways, it is unjust. But the fact remains that the person who makes himself agreeable is not only more pleasant to have around, he is more *valuable* to have around.

In social life we choose the friends whose company gives us the most pleasure, those who are cheerful and even-tempered. There are others whom we see reluctantly, for we know in advance that they will pour out their troubles, or argue about their pet prejudices, or cut at sensitive people with sarcastic tongues. They have good qualities we respect and virtues we admire, but, hang it all! we can't like them.

We feel we must make some explanations for them, however competent or brilliant they may be. "His manner is a bit sharp, I know, but he's an extremely brilliant fellow," or "She is apt to be catty, but she's really a wonderful woman." You don't think it is necessary, however, to make any apologies for the person who is going to be friendly, agreeable, and good-natured. It does not seem to matter that he or she lacks these more dazzling qualities.

The same thing is true when people must work together. The girl who is sunk in gloom, depressed, and moody over her personal problems, casts a gloom over everyone. She is

LEARNING THE HARD WAY

also behaving with unforgivable egotism, by forcing her troubles on the attention of people who probably have difficulties enough of their own.

A uniformly pleasant manner, a cheerful attitude, courtesy in trifles, are indispensable to any kind of progress in the business world today. The trouble with this whole business of dealing with people is that it is basically simple, and we are so anxious to manage it well that we tend to complicate it. We either try to assert our own importance by dominating, or we absorb the personalities of others like a sponge. Yet we all know, by the examples of everyday living, that we resent the person who dominates, and that we like spontaneously the person who seems more interested in us than in himself. We know that we can all learn from others without trying to swallow their whole personality.

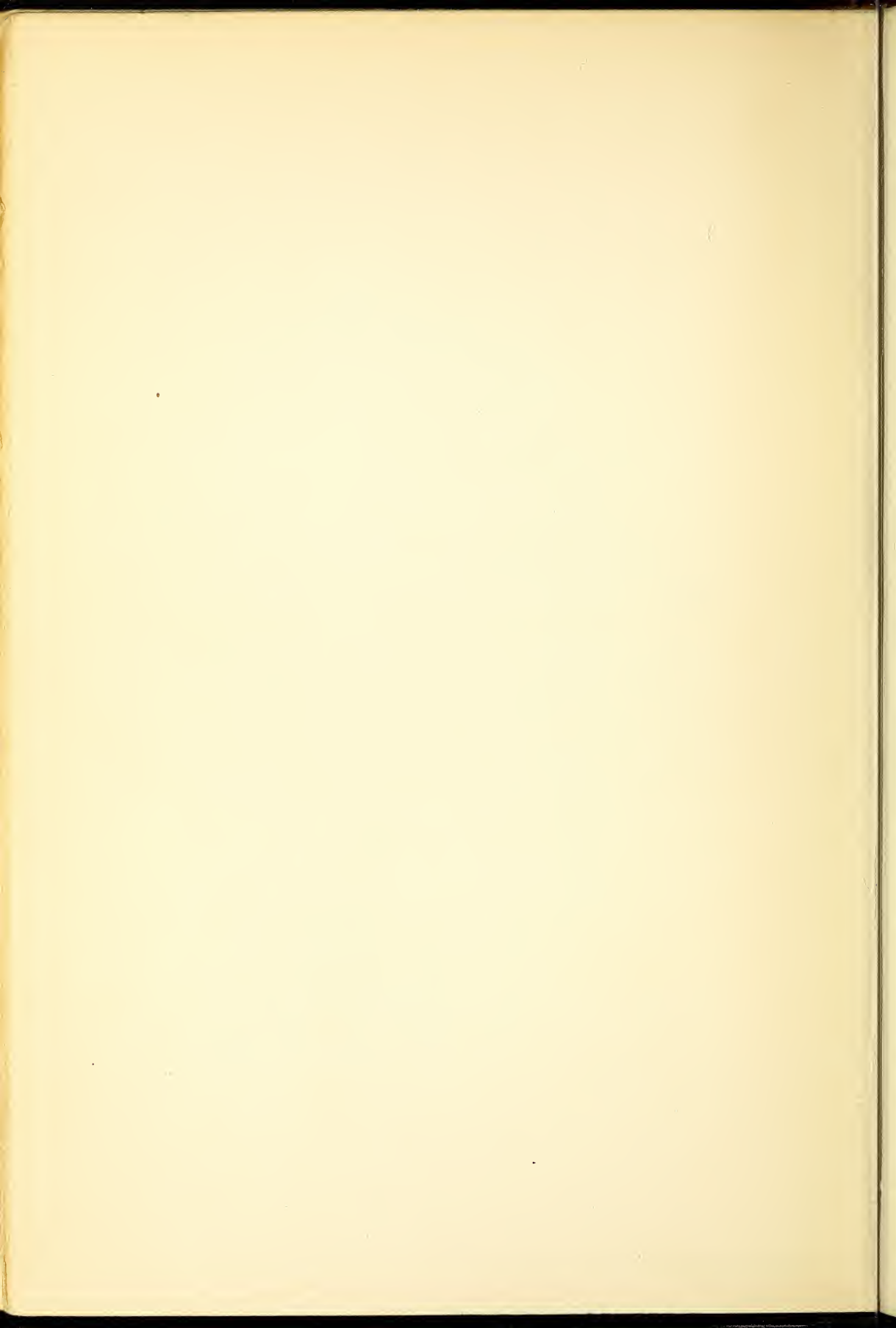
In other words, if we were only wise enough to *do* the things we *know*, we would be saved half our difficulties. Or perhaps the trouble is that we try to be too wise; what we need most is to be simpler.

There is only one way to learn to be a good model. That is the hard way—by constantly learning, by constantly improving, by constantly overcoming your own mistakes.



PART THREE

A Primer for Models



CHAPTER X

A is for Assets

MODELS are classified in three groups: one group earns \$5 for an hour and a half; the second, \$5 for an hour; and the third group, \$10 an hour. For fashion shows, all girls receive a fee of \$15, including the fitting, regardless of their rating. The girls are reclassified every three months in accordance with the demand for them.

Apart from these girls, there are the most popular models, who can command anywhere from \$25 to \$100 an hour.

If generalities are ever safe, it seems fairly safe to say that the average popular model earns about \$75 a week—not counting vacations or time out for illness. Out of this salary

THE POWERS GIRLS

she is expected to provide herself with an extensive wardrobe, which takes a heavy toll of her exchequer.

In modeling for fashion shows the clothes, of course, are provided. This is a great advantage, for a wardrobe remains the big expense of the illustration model.

Extra pay comes with permitting the use of the girls' names in advertisements—usually \$50. But one of the strangest angles of all is that occasionally a girl is paid *not* to pose. For instance, a cigarette company may use a girl's picture in advertising its brand of cigarette. To prevent the girl appearing in the advertisement of a rival concern, the company puts her under contract. This is particularly true in the case of long-term promotion.

Occasionally, too, the model will receive her standard pay of \$25 a day, or \$5 for an hour and a half, while having her hair dressed for a particular pose required by the picture. As she is paid for the time spent on the job, any delays caused by negligence on the part of others are included in her regular rate.

There have been occasions when it was hard to convince the model that she was lucky to be paid when she wasn't working. For instance, a model was engaged to pose in a wedding dress on the steps of a church. She reached the location with the photographer who discovered he had forgotten part of his paraphernalia. While he returned for it, the "bride," in her glistening white satin dress, a shining

A IS FOR ASSETS

white veil fastened on her hair, stood on the church steps. She could not enter the church. The door was locked. For a few moments she stood, carefully holding up the shining folds of the long skirt so it would not be soiled by the steps.

Then she glanced casually about her. Down on the street a crowd was gathering, one of those crowds that appear out of nowhere in New York at the slightest hint of the unusual.

A few small boys were joined by nursemaids and their small charges, by women hurrying home with bags of groceries in their arms, gathering at the foot of the steps to stare at the bride, waiting for the wedding party to materialize.

But the moments dragged on. No one came. The bride stood alone and neglected at the church door. Down in the crowd there were murmurs of commiseration at the sight of such abandoned loveliness. Meanwhile, the model, still holding the skirt clear of the steps, felt her cheeks beginning to burn with embarrassment. She dared not look to see whether the photographer was coming to deliver her. She was afraid to look down at the sympathetic faces. It was, she declared, the most humiliating experience of her life.

A girl may also be paid for not working if weather conditions are bad on a location job. Three of my girls were sent to a Long Island beach for a bathing picture. They

THE POWERS GIRLS

got into their bathing suits, but before they got out on the beach it rained. They changed to street clothes and were about to return to New York when the sun came out. Hastily they changed again, went to the beach, got into their pose, and it rained again.

Once more they dressed, but before they could climb into the waiting automobile the clouds rolled away and the sun came out. Again they changed. Again they got into their pose, again the camera clicked. And again it rained—it rained with all its heart.

The cameraman threw up his hands, packed his paraphernalia while the girls dressed. They got into the car as the photographer climbed behind the wheel. He shifted to high gear, and groaned. The sun had come out again!

Frequently, a girl is put under exclusive contract by an advertiser who feels that she typifies the product. Thus, several of the outstanding high-fashion models pose only for *Vogue*, *Harper's Bazaar* and so forth. Constance Joannes and Ellen Allardyce have a \$5,000 a year contract for exclusive work as Coty girls.

Ruth Ownby, selected as the Rheingold girl after a nationwide contest in which 25 popular models were voted upon, won a financial prize and a contract. In this huge contest, an elaborate brochure, showing photographs of the models, was distributed to dealers in every part of the



Betsy is among the fifty percent of the Powers School graduates who are selected by Mr. Powers to model. At the Agency call board she examines her chart of appointments, receives instructions from operators for tour of studios to meet photographers.

PHOTO BY EWING GALLOWAY



Betsy's head is literally "in the clouds." This is a photograph of her being photographed for her first job by Michael Barbero of Ewing Galloway, who took the foregoing series of school pictures, and found her such an excellent model that he decided to use her for one of his big accounts. Only Betsy's regal head and shoulders will show in the client's final advertisement.

PHOTO BY EWING GALLOWAY

A IS FOR ASSETS

United States. Naturally, the advertisers felt sure that this choice could be taken as a fair crosssection of opinion.

Let us say that a model earns on the average \$100 a week. To the secretary who draws a regular weekly check for \$25, this seems like a large income. But, in actual practice, the secretary may be better off financially than the model. To begin with, she knows exactly how much money she will make next week and the week following, and when she will receive it. The model, however, finds that her income fluctuates; her work is apt to be seasonal. About one month in four is likely to be comparatively slack, the dull-est season coming just before Christmas.

Busy weeks may be followed by weeks of comparative idleness. And while the secretary knows the exact day on which she will be paid, the model finds that she is too often paid irregularly.

While it is a great feather in a girl's cap to have her rating increased, to charge \$10 an hour instead of \$5, she discovers that she must be constantly alert to see that it does not fluctuate in the other direction. Her professional standing is hurt as soon as it becomes apparent that she is less in demand. Nothing succeeds like success, and it is human to belittle what no one else appears to value. Consequently, she can never afford to stop selling herself on the job.

It is never possible for her to assume that she can take

THE POWERS GIRLS

her popularity for granted. Any slip-up in grooming, any indication of fatigue, the faintest trace of dissipation, and she is of no further value to the photographer.

Some girls believe that they can make more money by keeping their \$5 classification and being sure of a number of jobs, than by making \$10 and running a chance of getting less work.

Of the various classifications of models, it is perhaps the field of illustrations which pays the highest prices, ranging from \$5 to \$25 an hour, with such outstanding successes as Georgia Carroll and Katharine Aldridge commanding as much as \$100 for a sitting.

The great American success story is exemplified in the career of Georgia Carroll, who was born on a Texas ranch. She began as a model in a Dallas, Texas department store. At the same time she was appearing on a commercial radio program. Then she was selected as queen of the Texas Centennial Exposition. McClelland Barclay, the artist, and Toni Frissell, a photographer, were greatly impressed by her possibilities, and suggested that she come to New York to see me.

She earned \$50 the first week she worked as a model. Within two weeks she was making \$10 an hour. Within two years she had reached the pinnacle of her profession, having more work than she could do, modeling in fashion

A IS FOR ASSETS

shows, posing for advertisements for cosmetics, tooth paste, cigarettes, and an infinite variety of products. She is one of those versatile models who can do fashion and illustration work equally well. Her salary increased to \$200 a week and now consists of any price she cares to ask.

Though her beauty is spectacular and her rise to fame has become legendary, Georgia, in spite of her high earnings and the fact that she has become a New York sensation, has remained unspoiled, with simple, natural tastes. She is completely devoid of vanity. She still allots herself a daily allowance of \$2 for expenses, including lunch, transportation from job to job, and so forth, and as a rule, uses the buses and subways more frequently than girls who make only a fraction of her income.

She has appeared on the cover of *Redbook* repeatedly; she has been sent to Honolulu, all expenses paid, plus salary, to pose for a travel article. Her wardrobe for the trip, complete with shoes, hats, bags, gloves, coats, wraps, suits, day and evening dresses, was given her by Saks Fifth Avenue.

She went to the West Indies on an assignment and the Swedish-American Line gave her a cruise to South America. Bergdorf Goodman provided her with a complete wardrobe—and then paid her to wear it!

Georgia follows the sun to Palm Beach in the winter. She visits the Long Island and Maine resorts in the summer.

THE POWERS GIRLS

When she is in New York, she is offered more work than she can handle, having as many as five or six appointments in a day, from early morning until late at night.

She appears in most of the smart clubs in New York every week although she prefers quieter entertainment. Twice a week she remains at home with her mother in her modernistic apartment in Manhattan, getting the rest which is vital to her if she is to keep up her strenuous life.

For Georgia, like many successful models, is ambitious, and has many interests. She finds time, somehow, to take singing lessons, as her original intention was to become a singer; and as she feels that it is wise to prepare for the future in spite of her phenomenal success, she is continuing with her music as well as with lessons in art.

She has appeared on radio programs and now is under contract in Hollywood.

Oddly enough, Georgia is so modest that she forgets, and almost makes you forget, how beautiful she is. This girl who has taken New York by storm came up from Texas, with a month's leave of absence. She never believed she would make the grade!

But Georgia Carroll's career is not typical. She is probably the most beautiful girl in the world. Her features are perfect, her proportions exactly right, her complexion is flawless. She is the natural girl.

A IS FOR ASSETS

B is for Budget

But there is a catch in this. There are, indeed, fantastic prices paid for modeling. Like high pay in any field, it goes only to a few—to the handful of people who combine to an exceptional degree, by natural gifts and acquired techniques, the qualities most sought after in their profession.

And there is another point: you are paid only when you are working, and the work is irregular. There is a seasonal rise and fall in the model market, and there are other financial hazards—those “weather-permitting” jobs, for instance. Those are jobs which must be shot out of doors and which, consequently, are dependent on clear weather. As a result, not only may Monday’s schedule be canceled because of rain, but the model must keep the following day free of appointments in case of such a contingency.

Because it is sometimes difficult to estimate approximate earnings—except in the cases of established models who have built up a regular clientele—the girls find it necessary to budget their expenses carefully, although in some respects they find that it is not advisable to economize.

Many of the unmarried girls live at the Barbizon Hotel for Women in the East Sixties in New York City. While it would be possible to find rooms at a lower rent, they feel that it would be worth while to spend a little more money for an atmosphere which offers both prestige and protection.

THE POWERS GIRLS

They discover that it is easy to acquire admirers but that it is not always easy to get rid of them. A woman's hotel makes it possible for them to entertain without being annoyed by importunate visitors.

This community arrangement offers another advantage. The girls find that they are able to assist one another in a great many ways. In a sense, they are carrying into their professional life something of the atmosphere of their college life with its spirit of comradeship and co-operation.

In some cases, they arrange to share their wardrobes, one buying sport clothes, another evening dresses, and so forth, which they wear interchangeably. This is possible, of course, because their sizes are fairly standardized, the vast majority of the girls wearing a size 12 or 14—a far cry from the days when the ideal figure was a "perfect 36."

Sometimes, however, this spirit of mutual helpfulness has unexpected repercussions. Not so long ago, an economy move on the part of some of these girls led them unknowingly to stampede a wholesale house into turning out a number of dresses. It seemed that Powers girls were appearing all over town, wearing a certain type of dress. A blonde wore it to the Lunt-Fontanne play, a brunette was seen having cocktails at the Waldorf in the same model. A redhead lunched in it at the Marguery. It cropped up in Fifth Avenue shops and at an art gallery. It was everywhere.

A IS FOR ASSETS

The wholesaler was amazed; he had never expected that the dress in question would be so popular. At once the stores stocked up on it and—nothing happened. The dress simply did not sell.

On investigation, it was discovered that there was only one dress in circulation, and the original purchaser had been lending it to her friends.

Some of the girls, particularly the beginners, live with relatives and at inexpensive girls' clubs. Many of them economize by eating at drugstore counters so that there will be enough money for clothes, cosmetics, and frequent visits to a hair dresser.

The secretary can manage on a very limited wardrobe if it is carefully planned and selected. The model, as I have pointed out, has to spend a large proportion of her income for clothes. The Powers girls are said to spend more time and money on their clothes than any other group of girls in the world. The model may economize on her food, but heaven help her if she attempts to economize on her hair-dresser or her cosmetics.

One girl figured that she had 10 evening dresses, 25 day dresses, 5 suits, 5 coats, one evening wrap, a sable-dyed fitch jacket, 3 housecoats, 12 suitcases filled with slacks, bathing suits, and bathing shoes, 19 hats, 28 pairs of shoes, 10 slips, and innumerable belts, blouses, sweaters, and other accessories. It costs her \$750 a year for clothes.

THE POWERS GIRLS

Naturally, it requires a well-developed sense of style and taste to enable the girls to buy in bargain basements and at inexpensive shops the varied wardrobe which they require. But that they *do* acquire a style sense is apparent at first glance. The Duchess of Windsor remarked not long ago that she had learned to dress well because she had once been poor and had to live with her mistakes. The model learns because she must, on every occasion, look well. Helen Vinson, called the best-dressed woman on the screen, began her career as a Powers model.

Andrea Johnson, high-fashion model, has discovered that the wearing of beautiful, expensive clothes has spoiled her for the ones which are within her budget. She has learned to make most of her own wardrobe, duplicating for herself the exclusive garments in which she is photographed.

"I've discovered," she said, "that as time goes on and I learn more about clothes, my needs become simpler." She has discovered, that is, how to concentrate on a small wardrobe of simple, beautifully made dresses, varying them by the clever use of accessories.

After a fashion show, the girls are occasionally able to get clothes at reduced prices. But take it all in all, a wardrobe remains one of the chief expenses of the model. We'll leave that for the next lesson.

CHAPTER XI

C is for Clothes

HOW DOES the model handle the problem of planning her wardrobe, and what can other women learn from her system?

There are only a few basic rules for dressing well, and none of the rules requires that one dress expensively. It boils down to a simple formula: clothes should be becoming, they should be appropriate, they should be well cared for. Any woman, however limited her budget, can fill those requirements by the expenditure of time, thought, and a little planning.

The first step is to determine your own type and then dress to suit it. Nothing is more disastrous for a woman

THE POWERS GIRLS

who should wear tailored dresses than trying to deck herself out in fluffy clothes, or a schoolgirl clad in sophisticated garments. The girl or woman who dresses in a manner that is out of key with her own type is distorting her personality. She makes a less clear impression on others than she would if she were consistent. And since women react mentally and emotionally to the clothes they wear, she will be less serenely sure of herself in clothes which are not a reflection of herself.

Your type is determined by your age, by your size, and by your build. Above all, it is determined by your own personality. If you find it difficult to determine your own type, consult a friend whose judgment you trust, or get advice from an expert.

Here—though the list is by no means complete—are some of the basic types:

The schoolgirl, very young, small, with a youthful face and childish contours, should wear clothes with young lines, never severe or sophisticated clothes.

The college girl can wear somewhat more mature clothes, but she too should shy away from severe or sophisticated lines or materials. Her greatest charm lies in her youth, and she makes a mistake in trying to look older than she is.

The business girl should stick to simple, tailored lines and plain colors while she is working. She should not attempt to be fluffy until after 5 o'clock.

C IS FOR CLOTHES

The sophisticated girl or woman should capitalize on her type and dress more dramatically—depending, of course, on the occasion. Inappropriateness in dress is never smart.

Obviously, the tall girl must choose different lines from the short girl. For years tall girls have gone about trying to conceal their height in ways that were as futile as they were unattractive. We have all seen the tall girl with her shoulders bowed over, flat hats and heels to make her look shorter. The Powers girls, regarded as the world's most beautiful women, average about 5'8" or 5'9". Some of them are 5'11". They walk with a long liquid step, making themselves taller by their proud posture. Invariably they wear heels. They regard height as a proud heritage and they carry it proudly. Clothes are never so effective as when worn by a tall, slim woman, and they know it.

Of course, the tall girl must study her type and learn the tricks of dress which do the most for her. Sharp contrasts in line and color will be as effective for her as they will be disastrous for the small girl. For the tall girl, large pockets and buttons and large accessories such as handbag and belt and jewelry, are suitable for her proportions. For the small girl, the opposite is true.

For the tall girl prints and plaids should be big and bold, suits and coats should have wide reverses to give width, skirt should be pleated or flared, blouses long and full. The small girl, on the other hand, should stick to small figures

THE POWERS GIRLS

and prints, and keep a short-waisted line, which will give an effect of additional height.

Like the small girl, the stout woman should avoid like the plague large prints or plaids. She must never wear skirts that have fullness over the hips.

It is more important to wear clothes which are becoming to you than to wear the latest fashions which may be trying for you. Smartness in dress is more concerned with suitability to type and with becoming lines than it is with fashion. The most smartly dressed women in the world wear clothes which are designed for them alone and which disregard fashion altogether. They may wear dresses which are 4 or 5 years old, but which are timeless because they are peculiarly fitted to them. This is one of the secrets of the smart, economically dressed French woman.

Line and color are far more important in dresses than the quality of the material. A Powers model dropped into the Stork Club one evening in a dress which she had made for herself at a total cost of \$6. As it happened, a prize was offered that night for the best-dressed woman. Some of New York's smartest debutantes were present, but the prize was given to the girl who wore the \$6 dress.

Color in clothes should be determined by the color of your eyes, hair, and skin—as well as by your size. No plump girl, for instance, should ever wear startling colors. Color is the first thing that attracts attention to your

C IS FOR CLOTHES

clothes. Its importance in your life cannot be too strongly emphasized. We have all learned by now that various colors have a psychological effect on us, some of them making us cheerful, some having a depressing effect. We know that different colors give different impressions under daylight and electric light.

You have all noticed that when you walk into a strange room you feel at once either a sense of pleasure and stimulation, or one of gloom and boredom. How often have you observed that the colors of the room—the walls, the slip covers, the upholstery, the rugs—contribute greatly to this impression? The same thing is true in regard to the colors you select for your clothes. They will attract or repel the observer.

You will find, if you are of neutral, indefinite coloring, that the use of warm, vibrant tones will give your whole appearance a tremendous lift. If you are a positive color type, on the other hand, the use of equally positive colors tends to dim your own coloring. Play it up by the use of more neutral hues.

The other day a girl came into my office wearing a sport suit with a canary yellow blouse. The vivid, positive shade of the blouse made her skin look rather sallow and completely neutralized the effect of her unusually beautiful blonde hair. It simply wasn't noticeable at all against the more brilliant shade of the blouse. A much paler shade of

THE POWERS GIRLS

yellow in the blouse, however, would have brought out the shining yellow of her hair and made it more effective.

In dressing, as in applying make-up, you would do well to follow the method of the theater, which spotlights the chief points and makes the surroundings and background dimmer.

Few women seem to have an instinctive color sense. Don't select the colors you think are good for you by a hit-and-miss process. Know for yourself what colors will do for you. Set a mirror up in a strong light—daylight—and try not only the basic colors but many shades of each against your face. If you haven't a large number of colors at hand for this purpose—and who has?—buy a number of shades of crepe paper. Surely this is the most inexpensive way of making sure before you plan your wardrobe.

Planning a wardrobe is the secret of being well-dressed. If you go out aimlessly and buy a dress or a hat for a particular occasion, you are apt to have a hit-and-miss wardrobe, and constantly discover, like that renowned young lady, Miss Flora McFlimsy of Washington Square, that you have nothing to wear. *A wardrobe must be planned as a whole.* Everything you buy must be thought of in terms of a complete outfit—dress, hat, shoes, gloves, accessories.

Plan each outfit with a view to sticking to two colors.

C IS FOR CLOTHES

The woman who looks like a rainbow, with a hat of one color, a coat of another, a dress of a third, with belt, jewelry, accessories, trimmings, or still other colors, looks like a hodgepodge.

In buying a coat, keep in mind the dresses and hats you already own. A purple coat, however attractive it may be, will be a depressing sight if you find you must wear it with a green dress and a tan hat. People can rarely afford to have a number of coats, one or two at most is the usual number. That means that the coat must fill a number of purposes and that it must be worn with a number of different clothes. Therefore, it is a safe rule to choose a plain color and simple lines.

No garment, however stunning it may be in itself, is smart if it is not appropriate to the occasion. There are certain types of clothes which should be worn at different hours of the day and night. For instance:

1. *Morning*

Stick to plain and tailored lines. If you are coming to New York in the early morning, wear either tailored suits or dresses. If you wear a dress, it should have simple lines and be worn with a plain hat and coat. A girl in a fussy black silk dress, with veiling on her hat, open-toe sandals, and lots of jewelry, would be aware, after an hour or so in town, that her costume was inappropriate.

THE POWERS GIRLS

2. *Noon—luncheon hour*

Here, the clothes are determined by whether you are in town for lunch at a smart luncheon club, or for business. If on business, plain silk dresses or tailored wools would be correct. If for lunch, a silk dress, a dressy hat and coat would be appropriate.

3. *Cocktail hour*

Here New York is beginning to dress up for the evening and so should you. You can wear a very dressy afternoon dress, allowing yourself to be more dramatic than for luncheon. The woman executive is beginning to find that the cocktail hour is an increasingly regular part of her daily schedule. Obviously a simple dress is her choice for work at her desk. The cocktail-hour problem can usually be solved by keeping at hand a clever and striking hat which, worn with her black dress will make her costume suitable for the occasion.

4. *Dinnertime*

This is determined by where you are going afterward. If you are just going to dinner, you would have these choices:

a—The same type clothes you wear for cocktails.

b—Tailored dinner clothes with covered shoulders.



From tests given the Powers girls, Dr. Albert Edward Wiggam, noted psychologist and author, found their aggregate intelligence equal to that of the first sixth of the nation's college graduates.

Another prominent visitor to the School at the same time was Mme. Schiaparelli.

PHOTOS BY JOHN MEREDITH



Jane Davis and Kay Hernan are shown here modeling the latest fashions from Bonwit Teller at the Brazilian Embassy. In the background are the wives and friends of Washington diplomats. This is the first time a fashion show has been given in a Washington Embassy, and credit goes to the Powers girls as messengers of international amity and goodwill.

COURTESY LOOK MAGAZINE

C IS FOR CLOTHES

If you are going to a dinner party and then to a theater or night club you may wear a formal evening dress with all the trappings.

Of course, in smaller cities, the metropolitan woman's needs for tailored street clothes do not hold in the same rigid way. You have more freedom of choice, and light, simple dresses—as long as they are not too fussy or fluffy—will usually be appropriate for the street.

There is considerable difference of opinion in regard to what constitutes a workable basic wardrobe. Patricia Ryan, one of the Powers girls, daughter of a former United States Congressman, believes that all a girl or woman needs to have are two or three simple black dresses. By varying them with several smart hats, costume jewelry from the 5 and 10, and effective neckwear, you can give the impression of a much larger wardrobe.

Gay Hayden, a fashion model, believes that only one complete outfit for each occasion is necessary: for evening wear, dinner, the street, the beach, and so forth.

Florence Dornin, on the other hand, advocates a wide variety of costumes in subtle, blending colors.

Betty Coy, a Powers girl and career woman, suggests two good basic suits. She finds it wise to spend more for hats and accessories than for clothes. Most of the Powers girls, as a matter of fact, spend more money proportionately

THE POWERS GIRLS

for good hats and accessories than for their dresses. Betty believes that she is remembered chiefly for her unusual hats.

Muriel Maxwell, whose long association with *Vogue* gives her fashion suggestions considerable weight, lists:

One good tailored suit.

One dark dress with long sleeves and one with short sleeves.

One light dress with long sleeves and one with short sleeves.

One dark and one light evening dress.

A fur jacket.

Shoes for all occasions.

Advanced hats.

Before you start out to buy a new fall wardrobe, suppose you take out all your clothes left over from last fall and check them over. Here is a suit which has good lines, but the skirt is too long for this year's styles. If your legs are unduly large, of course, you should invariably wear your skirts a trifle longer than the fashion. Otherwise, you will send the suit to the tailor to be shortened. Some new blouses will make the suit seem like new.

Your favorite tailored street dress looks a little drab this year. Suppose you get some new buttons and a belt. Some white touches might be the very thing to give a fresh appearance, but they must be immaculate. Nothing detracts

C IS FOR CLOTHES

more from a woman's appearance than white neckwear which is not spotless.

Now let's take a look at the colors. As a rule your coat—the major item in your wardrobe—will dictate your dominating color. If brown seems to predominate in your wardrobe, you must select your hats, shoes, and accessories with a view to complementing what you already have.

You may find that you will need several new dresses. How are you going to select them if you have only a small amount of money to spend? Well, I'd suggest going on the theory that good lines and color are more important than fine fabrics. But how are you to distinguish what lines are good? Study the leading fashion magazines, and analyze the dresses to see which lines—of those which are suitable to your type—are good. Go to the good shops and look at their dresses. What are the little tricks which make them smart and attractive? When you know what to look for, go to a shop which is within your budget, and look for the dresses which have the lines you want. This isn't as easy as dropping into the first store and buying the first dress which attracts your attention. It takes a great deal more time. But it is the way to dress well on a small amount of money.

It is hardly necessary to point out that perfect care is as important as a well-chosen wardrobe. Clothes must be brushed, pressed, cleaned, in perfect order. Shoes must be

THE POWERS GIRLS

brushed or shined, and the heels must never be run down. Stockings must have straight seams and be without runs. The cleverest hat will fail to attract interest if it is perched on top of carelessly tended hair or if it frames a face with ill-cared-for skin and poor make-up. But that is a chapter in itself.

CHAPTER XII

M is for Make-Up

THE FIRST thing which we usually have to tell girls is not how to put on make-up, but how to take it off. They come in with their eyes elaborately made-up, with artificial lashes, exaggerated brows which give that surprised look, exaggerated mouths and their cheeks heavily rouged. Practically every new girl wears make-up that distorts instead of accentuating the contour of her face. If you don't know how to apply make-up correctly, have an expert show you. For it can make you or break you.

Always use make-up sparingly. It is like perfume, effective if properly used; offensive, if it is overdone.

The first step is to discover the type to which you nat-

THE POWERS GIRLS

urally belong. One of my models, who instructed girls in the fundamentals of styling and make-up, told them—and her warning applies to any girl—"If you were not born pretty, don't try to convert yourself into a type which isn't naturally your own. With the proper knowledge, you can make yourself good-looking, which counts in individuality far more than prettiness."

This universal tendency to attempt to brush onto the fact the contour of standard prettiness is the greatest error. It distorts the face. It creates an artificial appearance. It destroys the personality. Mere prettiness is usually vapid. One of my most beautiful models told me one day that prettiness didn't seem very important to her.

"You find a dozen pretty faces every time you walk down the street," she explained. "It just isn't enough. I know lots of women who fix themselves up so that they look pretty and think, 'Now, that will hold my husband.' Then they heave a sigh of relief and let it go at that."

"And what do you think about it?" I prompted her.

"I think people can get so used to your face that it doesn't matter whether it is pretty or not. It takes more than that to hold a husband. You can't just be pretty. You've got to be interesting."

None the less, the average girl and woman continues to apply make-up in a way that is guaranteed not to make her look interesting because, instead of cultivating her own in-

M IS FOR MAKE-UP

dividuality, she completely submerges it, just as she completely distorts the contour of her face.

It is, as I have commented before, a revealing thing about the Powers girls that they do not seem to look older after years of posing—they simply look more interesting. Whether this is due to the fact that perfect health is a requisite of modeling, or whether it is due to the flexibility which they acquire as a result of training, or to mental alertness, I do not know.

But I do know this. They have learned the art of applying make-up so expertly that *they can choose their age and be it!*

Before we discuss make-up, let's consider the skin itself. Unless the skin is healthy and in good condition, make-up will be of very little use. Floyd Barbee, Make-Down instructor in the school, gives you here her expert advice:

The three rules for the skin are: cleanliness, stimulation, and preservation. The skin throws off 70 per cent of the body impurities and therefore it is essential that it be kept clean, with soap and water or cleansing cream or both.

There are any number of soaps and cleansing creams to choose from. The soap should be pure and mild; the cleansing cream of a type that agrees with your skin.

There are three general skin types: the oily skin, the

THE POWERS GIRLS

normal skin, and the dry skin. If you cannot analyze your own skin type, you will probably be able to solve your problem at your nearest cosmetic counter.

If your nose has a persistent tendency to shine, it is an indication that you have an oily skin. If, on the other hand, you have difficulty in making your powder look smooth on your nose because it flakes, and your skin chaps easily, it is of the dry type. The so-called normal skin is seldom seen on anyone over 21.

Stimulation cannot come from without, but from within—from the blood stream itself. Here, too, the source of beauty is always good health. For this reason adequate sleep, exercise, and diet are contributing factors and must be recognized as such if you want the clear, healthy skin which is a perfect base for all make-up.

To increase the surface circulation, apply hot cloths to the face, followed by cold ones. But do not overdo it, and do not apply ice directly to the face. The veins of the skin lie very close to the surface and it is possible that direct application of ice will break them, giving a frayed red appearance to the skin which no amount of cosmetics could conceal.

To make-up, a foundation cream should always be used, as the first step after cleansing. It helps to protect the skin by keeping out dirt, powder, and make-up.

A foundation cream is the basis of all make-up and it

M IS FOR MAKE-UP

must be applied to the neck as well as to the face. In fact, face and neck must always be treated as one in applying foundation cream and powder, to avoid the startling and unpleasant effect of two different shades of color.

Much can be done by a judicious use of foundation cream to counteract faulty features. For instance, if the nose is too broad and thick, a slightly darker foundation cream on the sides of the nose will make it appear smaller. This applies equally to its use under the chin to conceal a tendency to double chin, and on the cheeks where they are too square. On the other hand, a slightly lighter foundation cream on the skin will tend to give more importance to a weak or receding chin.

Make-up cleverly applied can perform miracles in softening bad points and complementing good ones. Three points must be taken into consideration: naturalness, your facial contour, your general type.

Naturalness is an effect which, as far as possible, appears to have been achieved without any obvious application of make-up.

By facial contour, we mean the consideration of face structure in applying make-up. There are 7 basic types of face structure:

1. Oval
2. Round
3. Square

THE POWERS GIRLS

4. Oblong
5. Triangle
6. Inverted triangle
7. Diamond

By general type we mean that the make-up suitable for the sophisticated type would appear grotesque on the schoolgirl; that a stout, middle-aged woman should not try to achieve the same effect as the debutante.

Thank you, Miss Barbee!

Many sub-debs and young girls don't seem to realize that rouge should be used as sparingly as possible. It should not be worn to achieve colorful, rosy cheeks, but to emphasize face molding. The application of rouge has a direct effect on the eyes. If skillfully applied, it will heighten their luster and make them seem wider and farther apart. Splotches of rouge on the cheeks are being gradually discarded by girls who have learned that the purpose of make-up is to enhance and not to alter the face.

Women are beginning to realize that one lipstick and rouge will not do for all purposes. Even if you do not care to vary your daytime colors, you will find a more intense shade at night will do things for you. Many women are beginning to experiment with make-up shades, using them to match costume colors.

It is an interesting fact, too, that the color pigment in our

M IS FOR MAKE-UP

skin changes with age, climate, and so forth, and that this factor, too, merits some consideration.

Watch that lipstick and see that it doesn't make your mouth look like a gash in a jack-o'-lantern. The mouth is supposed to balance the width of the eyes and nose. The cupid's bow, with its two little peaks in the center, concentrates all the make-up right under the nose and throws the face out of balance.

You should curve your lipstick so that it widens the top lip. Bring it down in a smooth curve to the corners of your mouth. In this way, your mouth will be wide on the sides, just under the eyes. It isn't necessary to go past the lip itself.

The two main faults of make-up are wrong mouth make-up and too much eye make-up. Leave your eyebrows alone unless they distort the contour of your face. The old fad for the high, thin arch, which gave the face a look of perpetual surprise, is gone.

However, the eyebrows should be well-groomed and hairs which stray from the narrow line of the eyebrows should be plucked below the normal line of the brow. They should be brushed every day.

In choosing your powder, your basic skin tone, of course, must be considered, and here again a little experimentation may prove most revealing to you. One of the tricks of make-up is the use of two powders, the first of which is put on to absorb the natural moisture of the skin and the sec-

THE POWERS GIRLS

ond, a lighter tone, which gives a translucent quality to the skin which is very flattering.

A dark powder is used to subdue uninteresting features while a lighter powder will help to highlight more attractive ones. For street wear, of course, use as little powder as possible.

The fingernails should be groomed to balance the hand, using a natural polish which blends with your own coloring.

Before you can dress your hair to the best advantage, you must make sure that it is in a healthful condition. That means frequent shampoos, oiling the scalp first if there is any sign of dandruff. The hair should be brushed at least 100 strokes every day. This spreads the natural oil over the hair, giving it the inimitable sheen of health and perfect grooming.

So many women think that once their hair has been waved, brushing will interfere with the wave. Brushing a wave after it has set for 24 hours is the best way not only to prolong the life of the wave but to give the hair the resiliency necessary in setting it.

Always dress your hair so that it is a frame for the picture that is your face. The more interesting your face, the less you need worry about your hair. It is better to study your own type rather than to rely on the hairdresser to follow his own ideas in doing your hair attractively, unless you have great faith in his judgment. This is particularly

M IS FOR MAKE-UP

true of the model who often has to set the style rather than follow it.

This was demonstrated not long ago when a model appeared in a cigarette advertisement wearing a hat which was so unusual and attractive that women all over the country went into the stores, with the picture in their hands, clamoring for a hat like the one the model was wearing.

As it happened, no such hat existed. The model needing certain lines for the picture, had made the hat herself, hastily cutting, reshaping, and trimming an old one.

Women all over the world have adopted hair styles used in advertisements by Powers girls. Because it is cut and dressed properly, the hair does not distract attention from the face. Each complements the other.

It is impossible to indicate how women of various ages, types, and so forth can do their hair. This requires study and experimentation, and the contour of the face must be the chief factor in the arrangement of the hair. It is generally wise to keep the hair about shoulder length as this is the most adaptable length for various hair styles. Naturally, dyed hair, unless superbly done, and kept in such beautiful condition that the natural tint at the roots of the hair does not show, will always look artificial and unattractive. It spoils the texture of the hair and makes the face seem hard.

Here, too, it is natural beauty which should be sought.

CHAPTER XIII

S is for Stepping Stone

THE MODEL's profession is not a long-range career. What becomes of her at the end, say, of two years or four or six, in the public eye?

Because the girls are not a type but represent a multitude of backgrounds, talents, and ambitions, that cannot be summed up in a word. Their story, after they cease being models, depends largely on the intelligence they have displayed in being models.

The girl of the future cannot be a clinging vine. She must rely upon her own exertions, her own abilities, to an increasing extent. By making herself, therefore, a completely well-rounded person, making the best of herself, acquiring poise and self-confidence, she will be better prepared to meet and conquer her world.

S IS FOR STEPPING STONE

So modeling itself is, in a sense, a training school for innumerable kinds of work. It is a stepping stone for an ambitious and alert girl. It gives her unexcelled opportunities to meet people in the front ranks of business and prepares her to make valuable contacts with department-store people and buyers, with fashion editors and dress designers. And, of course, it brings her before the eye of the theatrical managers and the movie scouts.

What becomes of the Powers girl, then, depends to a large extent on the use which she makes of her opportunities. Her work often leads her into a big career which would have been impossible without the poise, self-confidence, and self-reliance that she has gained in this way.

The movies, of course, are the shining mark at which many models aim, though there are always a few who not only have no ambition for a screen career but who turn down the opportunity when it comes. Among the models who have succeeded in Hollywood are Kay Francis, Barbara Stanwyck, Norma Shearer, Joan Bennett, Rosalind Russell, Gene Tierney, Betty Furness, Paulette Goddard, Joan Blondell, Anita Louise, Delores Costello, Helen Vinson, Jean Carrol, Madge Evans, Katherine Aldrich, Elise Knox, Georgia Carroll and Nancy Kelly. These, by the way, are only a few of the Powers models who found success in the movies.

The theater claims some of them. Helen Bennett came

THE POWERS GIRLS

into the field through the stage door. She was appearing in a Broadway production and an editor saw her there. At once he asked her to pose for hats for *Harper's Bazaar*. Later she went to *Vogue* where she modeled for five years with a guaranteed minimum wage, her pay sometimes reaching a peak of \$25 an hour.

Helen has the high cheek bones and the flat, hollow cheeks which photograph superbly for high fashion, and she is particularly effective for exotic or ultra-sophisticated pictures. Even in her make-up, she builds up the exotic qualities of her face. She uses a thick layer of pancake powder base which she applies with a wet sponge. Her cheeks are left very pale while she paints her mouth and eyelids in exotic shades, sometimes to match her costume jewelry.

Although she is always booked weeks in advance on posing assignments, she continues to dance in one show a year—she has appeared in every musical comedy at the Winter Garden for four years and occasionally does small dramatic parts as well. Her theatrical training undoubtedly has a great deal to do with her success as a model, as she is extremely good at interpreting a pose or hitting a mood that will fit the ideas of the advertiser.

She has modeled abroad, both in France and in England, wearing French clothes. But her favorite garments are hip boots and an old shirt and trousers. For Helen is a fishing enthusiast and whenever she can get away from her heavy



A dozen Powers beauties in Miami, after an eight-hour flight from New York City. Eastern Air Lines' Capt. Dick Merrill in the middle.

Posing for a typical publicity short for a news release in connection with the Orange Bowl Festival. L. to R.: Sandy Rice, Suzanne Sommers, Jane Davis, Marion Whitney, Jeane Black, Doris Gibson and Florence Dornin.

COURTESY EASTERN AIR LINES



Just before the Powers girls left for Orange Bowl Festival at Miami Beach and a show at Burdines, MacClelland Barclay, well known illustrator, painted the long-stemmed American Beauty Doris Gibson on the plane.

Dick Merrill, pilot, shows Babs Beckwith the latest weather report during the flight from New York to Miami Beach.

COURTESY EASTERN AIR LINES

S IS FOR STEPPING STONE

schedule, she and her husband, who is a musician, go away for a week end to catch fish.

Elnora Hayes combines her exciting career as a model with the ambitions of a singer and actress. Evelyn Carmel has high movie ambitions.

Dana Jenney, one of the top-flight high-fashion models whom I mentioned earlier, is an example of a girl who has developed a permanent career through her modeling experience. Dana went to Ohio State where she majored in department-store work. One of her schoolmates was the daughter of the manager of Altman's in New York City. Through her friend's introduction, Dana got a job on the flying squadron at Altman's, where she worked during the day while studying fashion designing at night.

She came into my office to inquire about the possibilities of modeling, and while she was there an illustrator saw her. "You're just the type I want," he said, and she launched into her modeling work without delay.

The illustrator, as it turned out, was a man whose nephew she had known in school. The latter had suggested that she get in touch with his relative in New York and she had neglected to do so. Through him she began fashion work at *Harper's Bazaar*, which took her to the Paris fashion shows.

Dana later went into the advertising department of the *New York Journal-American*. When a vacancy appeared

THE POWERS GIRLS

for a fashion editor, she logically fell heir to it because of her experience and background, and eventually took on the job as beauty editor as well.

Betty Coy also used modeling successfully as a stepping stone in her career. Betty has the attractive combination of gray hair and a young face. She was brought in to me in the first place by another model, and began by doing illustrations, then fashion shows, catalogues, and fashions.

Because of her gray hair, Betty is apt to be typed as a mother—in a slightly older category than Eleanor Bice, whose “cottage face” I have already mentioned. Here is a typical day as Betty described it:

At 9 o'clock in the morning she posed as the mother of a 6 months' old baby.

At 11 o'clock she was the mother of two children, 6 and 10.

By 4 o'clock she had a child older than herself.

By 6 o'clock she had become the mother of 10 children!

Betty has now accepted a job as manager of the Coty salon in New York, a position which grew naturally out of contacts which she made as a model.

Another girl whose career grew out of her modeling contacts is Muriel Maxwell, a top-flight high-fashion model. While at Barnard College, she worked for John Frederick, one summer vacation. Occasionally, *Vogue* and *Harper's Bazaar* would want to use a model for the hats and calls

S IS FOR STEPPING STONE

started to come in for Muriel. After coming to me she did catalogues, fashion shows, publicity, advertising, and high-fashion modeling.

Muriel believes that other girls can do as she did and work up a steady clientele after a year or so. Though she is one of the best models at the present time, she is looking forward to the future, and she has now become studio editor for *Vogue*.

Elizabeth Gibbons began her career by studying fashion designing in Montgomery, Alabama. She came to New York to continue studying but finally left school to take a job in a department store. Bored with the "9 to 5" routine, she gave it up and began making advertising layouts for a shoe company, which in time led her into advertising agency work. Next she got a job in a photographic studio selling photographs. After a while she began to do some modeling for the photographer and at once revealed an unusual aptitude for it.

Elizabeth poses for sophisticated pictures with an air of languor which is very deceptive. She is filled with restless energy, and is a knockout on skates and skis. She is now adding a job in the editorial department of *Harper's Bazaar* to her modeling, her skating, her housekeeping, and her other multitudinous activities.

While fashion magazines, cosmetic manufacturers, large department stores and dress designers inevitably absorb a

THE POWERS GIRLS

certain number of the models, others use modeling as their stepping stone to the stage.

Many girls are today managing to combine modeling with stage training. Among them is Blanche Grady, who is interested in creative dancing. Come summer and Blanche, who is a New York girl, sets out with a crowd of young enthusiasts for the Noyes School in Connecticut where they live in tents and learn the art of the dance.

It was there that a fashion editor discovered Blanche and asked her to model. Blanche is as fine for color work as she is for fashion modeling and consequently is in great demand.

She wears clothes so effectively that she is sent to all the fashionable gatherings to display them. So in between dancing lessons she appears at the Horse Shows and the Kennel Club Shows, at the Beaux Art Balls and the polo matches. She even appears at the World Series. And the clothes she wears to these gatherings are the clothes other women will wear tomorrow. She has a superb figure which displays clothes perfectly. Blanche has just been signed up by the Paramount Studios, so she too is using modeling as a stepping stone.

If you were to walk into my office you would see, almost any day in the week, a half-dozen of these girls. Inside, on the walls, you would see row after row of their portraits—many of which would be familiar to you because you see them frequently.

S IS FOR STEPPING STONE

But since you cannot see the pictures which cover the walls, here are some thumbnail sketches of a few of the long-stemmed American Beauties.

Joan McGregor was born to glamour. Her father, Malcolm McGregor, was a famous screen star before the days of sound films. He played in the *Prisoner of Zenda*, with Norma Shearer in *Lady of the Night*, and with Sally O'Neill in *The Girl on the Barge*.

Joan went to school in Switzerland as a little girl and later to the Marymount School on Fifth Avenue in New York.

Joan's specialty is the modeling of bathing suits. And this is not all pose, for Joan is a good swimmer and diver. She ought to be. She was taught by her famous father, who was once intercollegiate diving champion at Yale.

Out of the *Social Register* comes Halldis Prince, a Boston debutante, and graduate of the fine Windsor School there; Pat Plunkett, 1941's leading New York debutante and graduate of Miss Walker's school; Babs Beckwith (Mrs. Winifred Gardner); Minie Richardson, Ridgely Vermilyea, and many others. It was just after the crash that society girls first took up modeling in order to raise money for their debuts, clothes, and so forth. The first girl to do so, Elsie Little—from an old and prominent New York family—caused great commotion among her relatives

THE POWERS GIRLS

and her circle of friends, and ended by converting them all to enthusiastic praise.

But the girls themselves became so much interested in their work, and the status of models had altered so completely, that it is no longer unusual for society girls to join the rank of the models. Some of them, indeed, continue with their work after marriage, as they find social life alone has become rather dull compared with their jobs. Pat Plunkett, the celebrated No. 1 debutante of 1940, never surrendered a minute of her work to her play.

Olive Cawley, along with being a busy model, designs her own clothes and finds time to be woman's sailing champion of the Great South Bay Yacht Club.

Betty Williams deserves a place here for she is another illustration of the fact that girls are news. Betty seems to have a flair for breaking away from traditions and doing exciting things. She was born in New Orleans and at 17 was one of the first airplane hostesses on the run from New Orleans to New York. She kept at it until her family's concern for her safety made her reluctantly agree to stick to safe jobs in the future.

So she went in for speedboat racing! This came to an abrupt end when she capsized in the Gulf of Mexico, three miles off shore, and was saved from drowning by some fishermen who saw the accident.

Betty then came to New York and played in the extrava-

S IS FOR STEPPING STONE

ganza, *White Horse Inn*. She is now modeling bathing suits and being very successful at it.

Beside her picture stands one with a totally different background, for Wilma Baard was born on a barge in the Hudson River, where she lived until she was five. Then she came ashore to go to school. Time passed and the little girl from the barge grew up. She was riding on a bus one day, taking her small nephew to the Zoo, when a woman, who had been studying her, came across the aisle.

"I'd like very much to paint you," she said. "Will you come to my studio tomorrow?"

Wilma, somewhat surprised, agreed to go. The artist was so well pleased with her that later on she brought Wilma to me. I sent her to a fashion photographer who was delighted with her, and so she was launched on her life as a model.

Curiously enough, the little girl who was born on a barge was selected repeatedly to pose for luxury cruises and for scenes taken on shipboard. She was even sent, with three other girls, on a cruise liner to South America.

Her tastes, however, remained the same. When she took vacations, she did not embark on a luxury liner. She went down to her father's barge. The endless fascination of the Hudson River was in her blood and she was happier there than anywhere else.

Not long ago, Wilma Baard, the girl from a Hudson

THE POWERS GIRLS

River barge, married Count Carlos Navo de Tajo, a nobleman of an old Spanish family.

Another Powers girl, Florence Crump, has just announced her engagement to Henry Gassaway Davis, a mining engineer prominent in New York society. Florence is a graduate of the Holton Arms School in Washington and later attended Vassar. She was a member of the St. Petersburg Junior League.

Many of the Powers girls have married millionaires and men of prominence in practically all the professions. While practically all of them look forward to marriage as the high point of their careers, they are more eager, as a rule, for a happy marriage than for a glamorous one. Modeling may now be on Park Avenue, but the girls rarely have their heads turned by finding themselves fashionable. In the course of their work, they meet men in every field and they generally marry young business or professional men, the kind who form, after all, the backbone of the country.

They are content—eager, indeed—to put glamour aside in their private lives. For they are basically clearheaded and unspoiled young women whose sense of values manages to maintain a singularly even keel in spite of the persistent efforts of the public to glamourize them. They show these same qualities in their work.

One reason for this, perhaps, is that while there is great competition, there is little rivalry. Each girl is selling a

S IS FOR STEPPING STONE

unique commodity—herself. If it fails, it is because she could not convince the client that her qualities filled his requirements. As a matter of fact, there is usually warm admiration on the part of the majority of the models for the topnotchers and genuine pleasure in the good fortune of someone else who has succeeded in rising another step in the ladder.

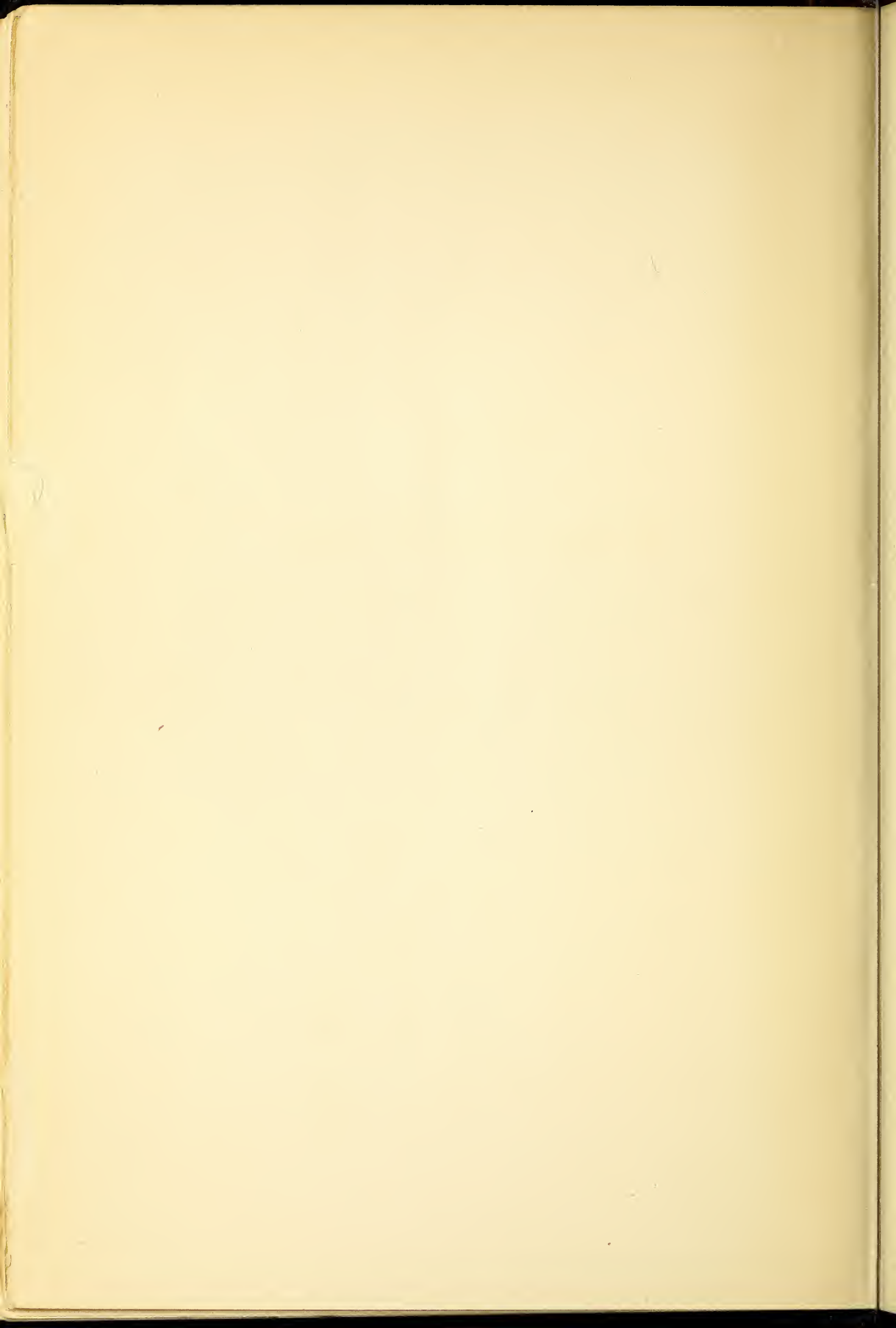
No better example of the lack of envy on the part of the models could be shown than in their attitude toward Georgia Carroll and her spectacular success. One day an advertiser came into my office looking for a girl to use in his fall campaign. He looked at one of my models.

"You're the most beautiful girl I've seen," he declared.

"Oh," she protested, "you haven't seen Georgia Carroll."

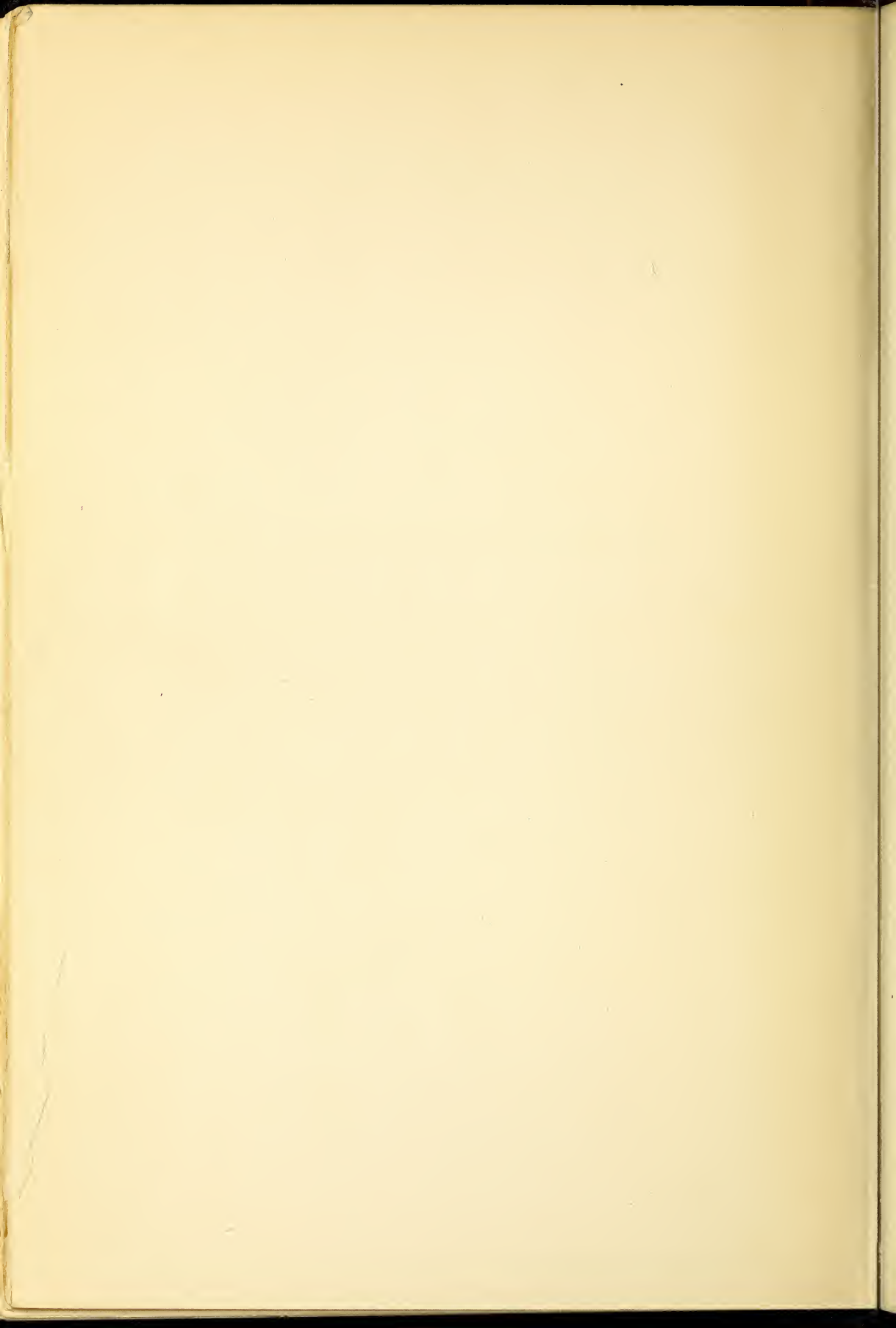
Hard-working, ambitious, energetic, they move forward toward their respective goals. Modeling is the stepping stone that leads them to it. Back of that, of course, are the principles of self-confidence and self-reliance, and the intelligent effort to make the most of their potentialities. These qualities make them good models. They will help them in their future careers.

They will help any woman in any career.



PART FOUR

A Mirror for Madam



CHAPTER XIV

More Powers to You

THERE ARE, as I have indicated, hundreds of thousands of applicants for modeling work. But there are other hundreds of thousands of women who, while they do not want to become models, find their lives influenced to a certain extent by the very existence of the models.

Many of the reasons for this have already been mentioned: the girls have become the nation's salesmen. They affect the clothes women wear and the way they wear them. More and more women are beginning to scrutinize the girls carefully, measuring themselves against the yardstick of what has come to be accepted as the ideal face and figure.

You can apply this yardstick to yourself if you will.

THE POWERS GIRLS

I have found that there are a dozen distinct beauty types which are most in demand for modeling, and so I am including in this book photographs of the most representative girls of each type. Let's take a look at them. It may help you to determine for yourself your own particular type.

1. *The Natural Girl*. The blonde beauty, Georgia Carroll of Texas, is the perfect model whose even features are the idealization of natural beauty.

2. *The Remote Type*. Helen Bennett, of New York, has the plastic type of face which appears to have been molded by a modernistic sculptor. She represents the somewhat unreal, exotic qualities which are demanded in high-fashion work.

3. *The Outdoor Girl*. Gay Hayden, of Illinois, alert, active, sparkling brunette, is as typical of the out-of-doors as a bonfire and the tang of winter wind. She is a licensed pilot in her spare time.

4. *The Modern Girl*. Marion Whitney, of New Jersey, is typical of the young American girl, vivacious, smiling, unaffected and self-reliant. She is perfect for illustration work as she lends a glowing quality of enthusiasm to anything she does.

5. *The Urban Type*. Elizabeth Gibbons, of Alabama, is not the usual Southern girl. She is equally representative of smart women in any great city in any country of the world.

MORE POWERS TO YOU

She is universal. She appeals alike to the fashionable women of Paris, London, Vienna, and New York.

6. *The Aristocratic Type*. Dana Jenney, of Ohio, with her refinement of feature, proud carriage, and regal quality, represents the woman of breeding, and consequently she is particularly effective in modeling for exclusive markets. The buyers in what is called "the carriage trade" feel that she represents them.

7. *The Manhattan Type*. Betty McLauchlen, of New York, is as representative of her sophisticated native city as is the *New Yorker*. Her subtle dark beauty is in direct contrast to the candor which is Marion Whitney's most beguiling charm. These two girls are a revealing demonstration of the basic differences between the high-fashion and the illustration models.

8. *The Southern Belle*. Kay Hernan, of Texas, typifies the qualities which have kept the Southern belles high among the ranks of American Beauties for many years. This tall brunette represents that combination of sunny warmth and vivacity which gives the South its own special charm.

9. *The Frosty-Star Type*. Josephine Caldwell, blonde, blue-eyed, with cameo-perfect features, represents a different type of beauty. It does not have a surface glitter, but an enduring charm whose attraction grows on the beholder.

THE POWERS GIRLS

10. *The Autumn-Leaf Type*. Muriel Maxwell, of New York, has auburn hair, a somewhat oriental slant of the eye and heavy eyebrows. Her sophistication is as unlike the simplicity of the ingénue as autumn colors are unlike those of spring. This cosmopolitan type is tremendously dramatic in high-fashion work.

11. *The Cover Girl*. Florence Dornin, of Maryland, sought not only by advertisers but by artists because of her lovely features and large brown eyes, is the type sought for magazine covers, the girl who seems, to readers and illustrators alike, to be representative of fiction heroines. In her all the charming qualities ascribed to unreal girls in the stories seem to take on reality.

12. *The College Type*. Maurine Zollman, of Louisiana, is one of those adaptable models who are versatile enough to fit into any field. But her zestful eagerness gives her a quality of youth which is most representative of the American college girl today.

Now, let's apply that yardstick to the chart of Blanche Grady, who has a superb modeling figure.

| | | | | | | |
|--------|---|---|---|---|---|------|
| Height | - | - | - | - | - | 5'8" |
| Weight | - | - | - | - | - | 120 |
| Bust | - | - | - | - | - | 34 |
| Hips | - | - | - | - | - | 34 |
| Waist | - | - | - | - | - | 25 |
| Dress | - | - | - | - | - | 12 |



Bradshaw Crandell, one of the best known artists in the United States, draws Gay Hayden, popular Powers girl. Mr. Crandell works largely in pastels and is famous for his covers on *Cosmopolitan* and for his work for national advertisers.

PHOTO BY "GRIF"



The Marines at Quantico, Va., as they gave a rousing good welcome to the Powers girls from New York on their arrival at the Quantico airfield.

INTERNATIONAL NEWS PHOTO

MORE POWERS TO YOU

These proportions, as you will see, are not typical of the average woman. The model is taller and slimmer. While no one can expect you to add an inch or so to your height—even if you have all the determination in the world—or to rebuild a body which may be, in one way or another, out of proportion, there are things that you can do to improve your appearance. Whether or not you are making a real effort in this direction will be clear to you if you analyze your own efforts in accordance with the following questions:

Do you give your skin proper daily care?

Do you brush and shampoo your hair regularly?

Have you found the most becoming way of doing your hair?

Do you know your own type?

Do you apply make-up properly, in accordance with your type?

Do you dress to suit your type or by a hit-and-miss process?

Do you stand and walk gracefully?

Do you eat proper, nourishing food?

Do you get sufficient rest?

Do you feel confident that you look your best?

Do you try to develop self-reliance?

Are you increasing your own interests in order to make yourself more interesting?

THE POWERS GIRLS

One afternoon I stood at the window of my office looking down on Park Avenue. For a while I watched with that vague inattentiveness with which one surveys traffic, the ebb and flow of the movements of the people on the street below me. And then my attention sharpened. At first glance, there appeared to be a definite rhythm in the switching of the traffic lights, the alternate stopping and surge forward of motors and pedestrians. Then I was struck by the complete lack of rhythm in the people walking. They moved forward in a series of awkward jerks and shufflings; their bodies, in many cases, might have been strung on wires. They were unlovely, ungraceful, and inefficient.

That matter of rhythm had appealed to my imagination for a long time. It was a quality which I had felt without attempting to analyze it. It was, I realized now, not merely a matter of muscle control and timing, as I had believed—though those are component and essential parts of it—but it involved a sort of physical and mental balance, a perfect co-ordination of all the senses, a completely developed personality.

Rhythm, in other words, as I conceive it, is not merely a technique of moving, it is a technique of living. It is the quality of living with all we have, instead of employing a mere fraction of our potentialities.

The average person tends to go through life without using his senses as he was meant to do. No four-legged

MORE POWERS TO YOU

animal makes that mistake. Few of our less "civilized" relations among the savage tribes of man make that mistake.

We are deaf to half the overtones about us. We are blind to nine-tenths of the beauty that surrounds us. Have you ever noticed that, all of a sudden as you walk along the street, you are roused from your preoccupation with your own affairs, and look about you with new eyes? For the first time you observe the exhilarating upward thrust of the lines of buildings into the sky. You are aware of the miracle of color. These things were there all the time but you were blind to them. You were not looking for them and you saw only what you looked for.

The greatest thing about that incredible man, Benjamin Franklin, was his many-sidedness, the fact that he developed all his faculties, without sacrificing one to the other. Most of his miracles were wrought with the common things of our everyday experience. But, whereas other men accepted things as they were, unquestioningly, Franklin viewed everything with fresh eyes. That example was the most inspiring heritage he left us, and few have had the wisdom to follow it.

We tend to become warped, to develop our minds at the expense of our bodies, or our bodies at the expense of our minds; to strain our energies at the expense of our nerves, and our nerves at the expense of our emotions.

The most delightful woman, it seemed to me, was the

THE POWERS GIRLS

harmoniously developed woman; the most interesting woman was the one who had developed all her potentialities, the woman who was mentally and physically and emotionally alive. It is a tragedy that so many people are content to go through life, wasting their own potentialities from indifference or laziness or ignorance of how to develop them.

After you have watched men and women pass you in a steady stream for thirty minutes or so, you begin to have a healthy respect for the four-legged animals. They move with grace and economy, they use their bodies as nature intended them to, they do not slink along from a sense of inferiority, or propel awkward bodies grown bulky from self-indulgent eating. Why is man the only animal who insists on eating more than he needs?

What was wrong with these people trotting along like jerky automatons? Not merely faults of carriage. It goes further than that. For carriage depends not merely on muscular control but on general health, and state of mind. The happy person has a swifter tempo than the dejected. But perhaps, I thought, it works both ways. Perhaps we can go at it backward. If body control and health and mental attitude all affect carriage, why isn't it possible that carriage could, in turn, affect the other things?

That is the principle which was put to the test in the

MORE POWERS TO YOU

school which we have started; it is the principle which is behind the success of the model of today.

What we have learned from this is that the quality which I call rhythm—co-ordination of mind and body—is an innate quality. It is lost, or at least allowed to rust, from lack of use, because of poor training. People, nine times out of ten, are not simply victims of circumstances, they are victims of their own inertia and poor physical and mental habits. This seems to me a very encouraging thought.

It means that the person who wants to improve himself—not merely to dream about it—can do so. The fact that cross-eyed girls have become screen stars, that cripples become great swimmers, that plain girls acquire a degree of popularity unknown to their more beautiful sisters, means that it rests with you what sort of person you are to be. Certainly, this realization should stimulate anyone into real and intelligently directed effort to make the most of what he has.

While a model faces only the single exacting eye of the camera, the average woman is constantly under an equally exacting eye, that of her friends, her business and social acquaintances, and that anonymous but powerful entity we call the public.

It is excusable for a girl of 16 to be unattractive today, but it is not excusable for a woman of 40. Youth? Beauty?

THE POWERS GIRLS

Nonsense. It is not the most beautiful woman in a room who is the most popular. It is the woman with the greatest degree of charm. The models who are at the peak of their profession are not the most beautiful—they are the ones with the most interesting faces. Many of the great actresses give an illusion of beauty, but when you study their faces you see that they do not have regular or attractive features. They have imagination and they know how to enhance their best points.

It is a surprise, often, to see paintings of the famous sirens of the past whose fascination was legendary. "But she isn't even good-looking!" you exclaim. "What did people see in her?" The answer, I think, is that people saw what she wished them to see.

With animation and personality, with the dignity of perfect poise and the grace of a controlled body, the woman of 40 can make herself the most distinguished woman in any gathering. Every woman dreams in her most secret heart of being lovely. But sometimes she seems half-ashamed of the dream. She becomes drab, overweight and careless of her appearance because "it really doesn't matter."

She will spend hours planning the details of her drawing room so that it will appear to the best advantage. She will arrange and rearrange a vase of flowers so that colors and lines will harmonize. Is the hostess then of less importance than the room?

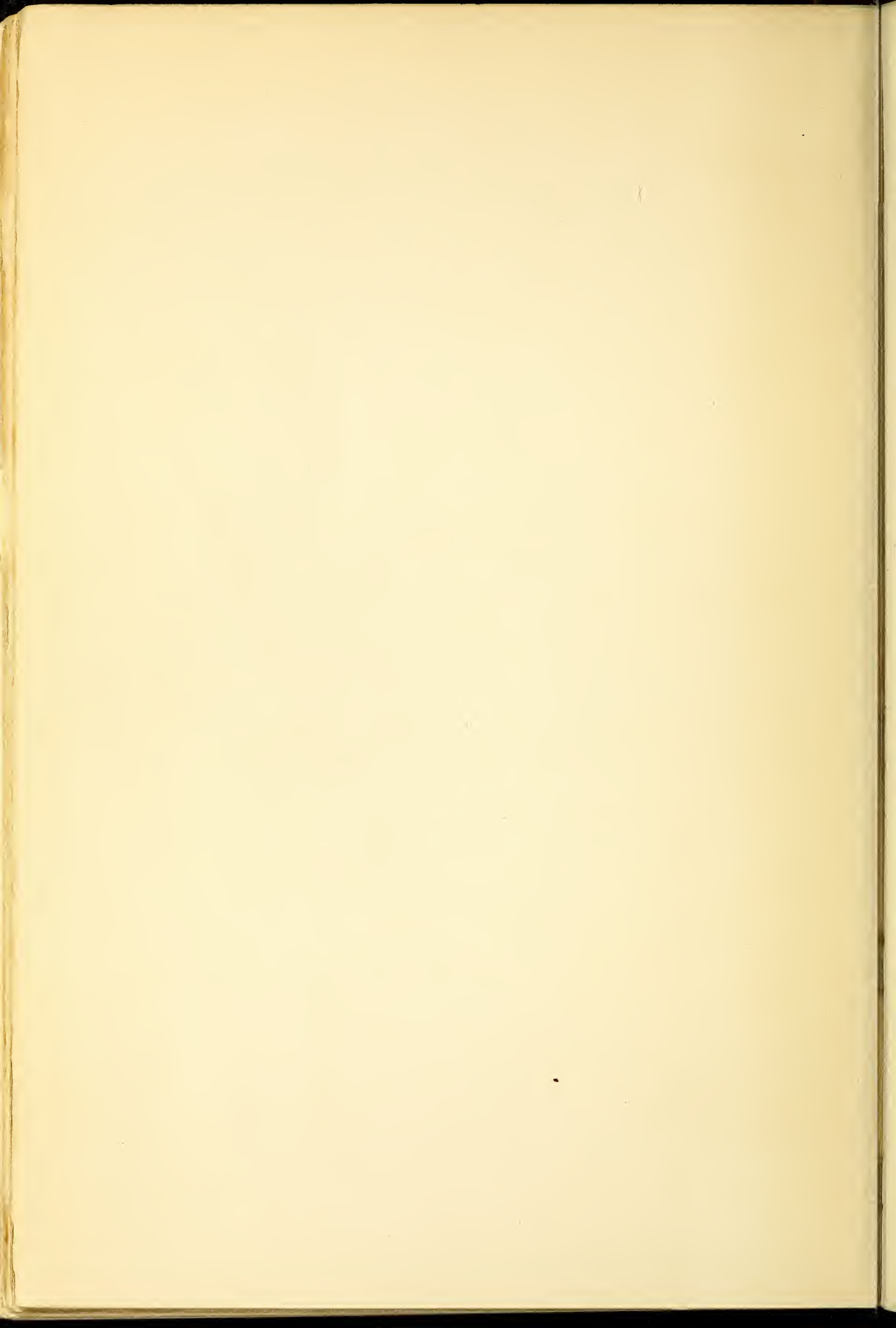
MORE POWERS TO YOU

Suppose the girl or mature woman takes her dreams out of the moth balls where she shamefacedly keeps them. Suppose she begins to think of herself as carefully as she does of the flowers. Suppose she boldly applies to herself the same principles of grace, of line and color and harmony. The result is not only to make the woman more interesting but to make her life more interesting. For the woman who learns to believe in herself constantly discovers new potentialities of which she was never before aware.

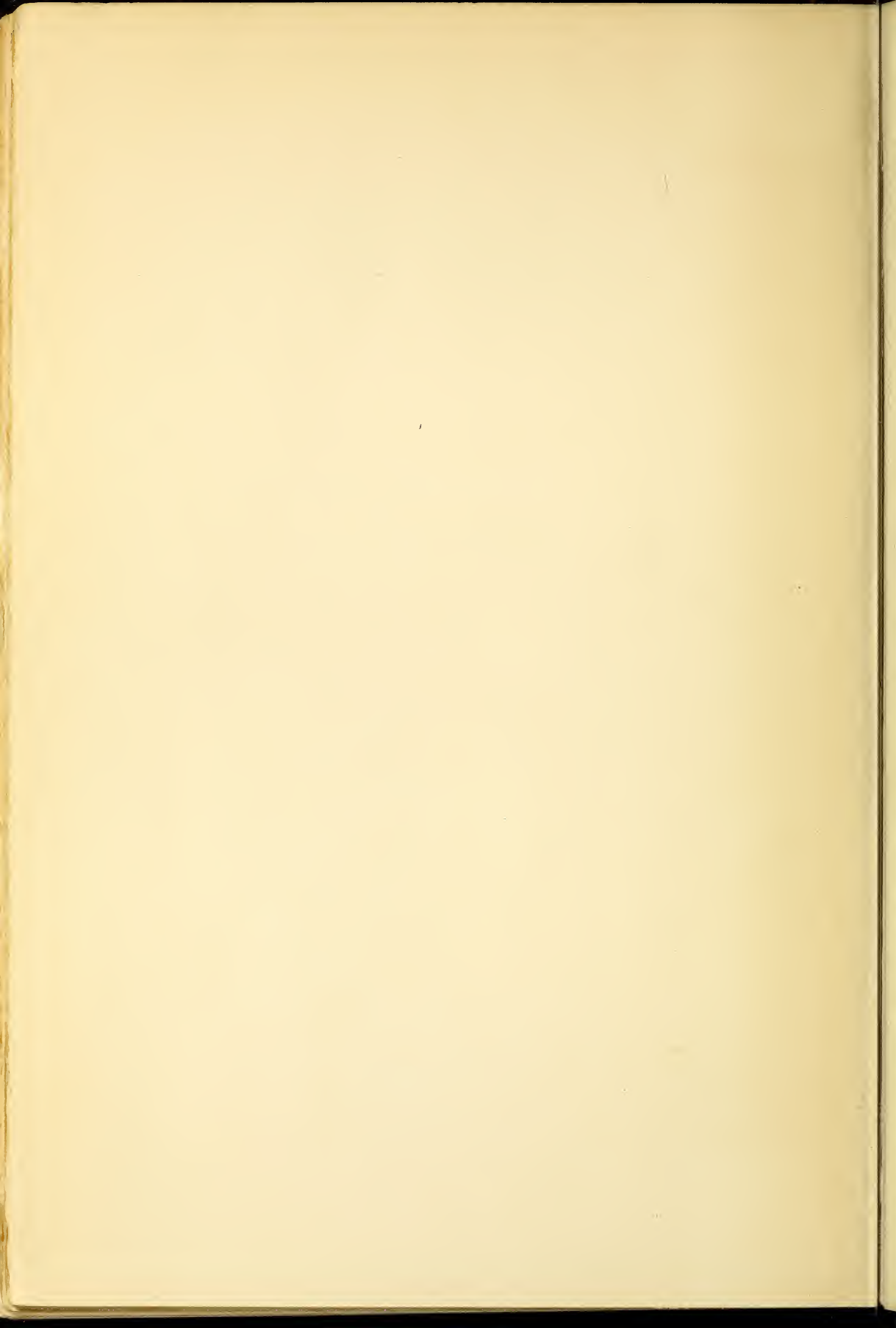
The average person is said to spend a great many minutes of his or her day in what the psychologists call "escape" dreams. Men will imagine themselves performing acts of great heroism, becoming head of the firm by some strong gesture, which they would be afraid to attempt in real life. Women imagine themselves doffing their familiar personalities and becoming lovely and fascinating.

Even in their secret hearts, people seem to be ashamed of these dreams and aspirations. They would not dare to betray their absurdity to anyone. And yet the people who succeed in life are often the ones who looked honestly at their day dreams, and then *set to work to make them come true!*

The models are proving every day that it can be done. You can do it too!



Appendix



The Powers Girls

Ellen Allardice

Helene Apt

Jeanne Ashley

Edith Backus

Beryl Baker

Ginger Baker

Floyd Barbee

Elaine Bassett

Donna Bell

Helen Bent

Helen Bennett

Eleanor Bice

Jeanne Black

Betty Bond

Lucille Bremer

THE POWERS GIRLS

Sally Bynum
Jo Caldwell
Elsie Carillo
Evelyn Carmel
Georgia Carroll
Carol Carter
Lucille Casey
Olive Cawley
June Cox
Jane Davis
Helen Dillard
Harriet Dillon
Frances Donelon
Florence Dornin
Mabel Ellis
Lynn Engler
Dorothy Faeder
Carmel Fitzgerald
Pat Fitzgerald
Judy Ford
Hazel French
Celeste Gheen
Elizabeth Gibbons
Doris Gibson
Ronnie Gleason
Callie Goode

THE POWERS GIRLS

Blanche Grady
Angela Greene
Betty Hapworth
Libby Harben
Nancy Hartung
Gay Hayden
Elnora Hayes
Peggy Healey
Barbara Hebbard
Mari Helda
Kay Hernan
Mary Jane Hickey
Berte Hill
Cynthia Hope
Margaret Horan
Winifred Horstman
Marjorie Hawthorn
Jane House
Evelyn Hunt
Rita Hunt
Louella Hurd
Helen Ingraham
Ruth Ingraham
Natalie Jaeger
Dana Jenney
Connie Joannes

THE POWERS GIRLS

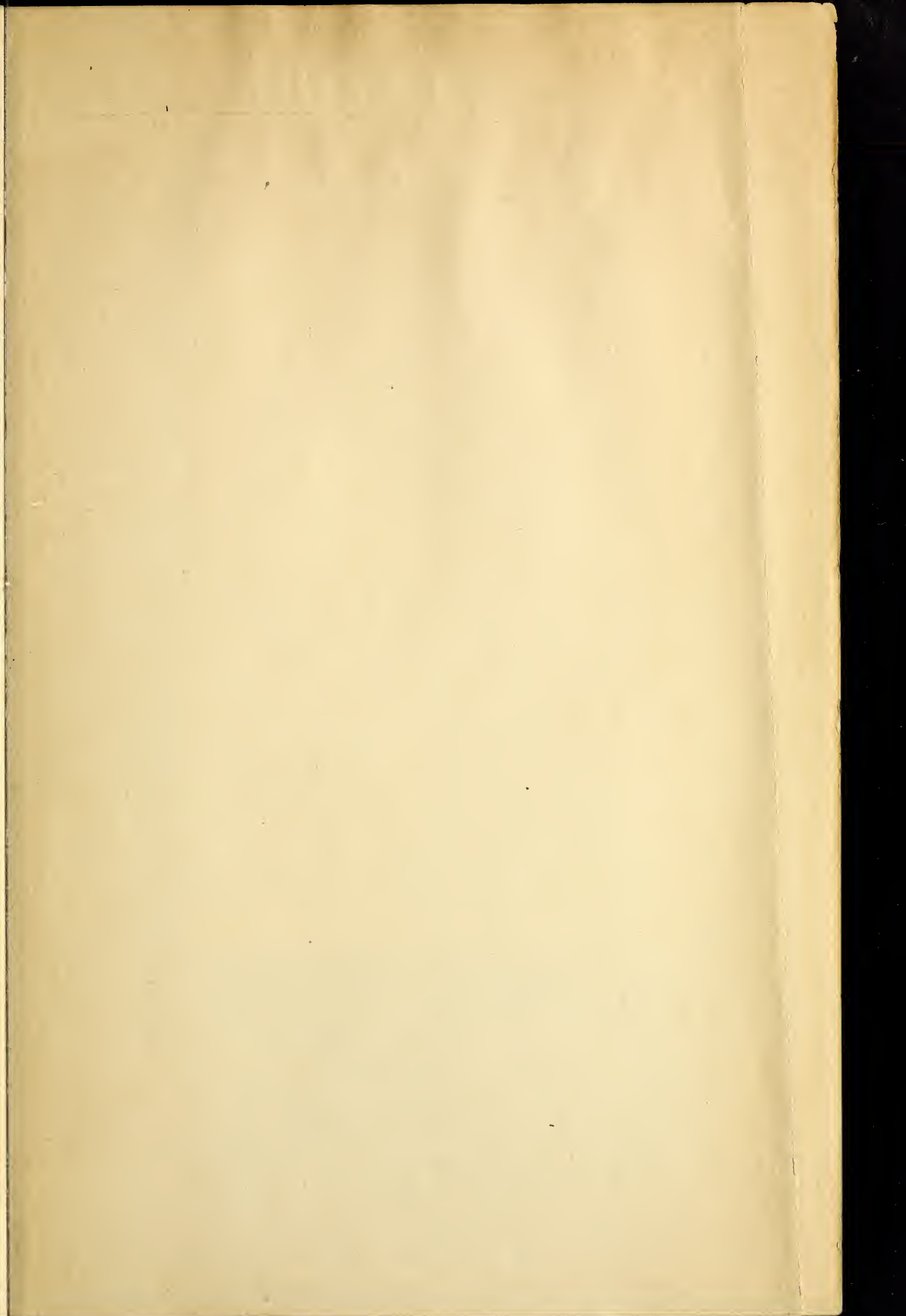
Andrea Johnson
Margaret Johnson
Clare Kavanagh
Barbara Kent
Savona King
Jeanne Lambden
Ann Lane
Ann Laxton
Ann Lee
Martha Lee
Georgette Leslie
Lewel Lindsey
Lisa (Parisienne)
Andrée Lorain
Rosemarie Lutz
Marcia Lynch
Corine MacLennon
Matty Lou Markel
Jeanne Martin
Ruth Martin
Starr Martin
Muriel Maxwell
Doris Meyer
Betty Middleton
Mary Sue Miller
Christine Mott

THE POWERS GIRLS

Gloria McCall
Betty McGuire
Betty McLauchlen
Claire McQuillen
Betsy Nebf
Bonnie Nolan
Eileen Nolan
Elsa Norda
Lillian O'Donnell
D'Or Oldmixon
Barbara Orr
Ruth Ownbey
Florence Pearsall
Kay Perry
Joanne Poulson
Haildis Prince
Florence Pritchett
Pat Reilly
Joselyn Reynolds
Betty Ribble
Jean Rogers
Laura Routh
Peggy Runner
Ann Rush
Pat Ryan
Minerva Sawdon

THE POWERS GIRLS

Anne Scott
Alice Shaughnessy
Dorothy Shepard
Francesca Sims
Dottie Smallwood
Dorothy Snyder
Suzanne Sommers
Marianne Steene
Betty Stuart
Eleanor Taggart
Joan Taylor
Rosalie Teitz
Mary Elizabeth Tommers
Vicki Torrington
Ida Vollmar
Francine Ward
Carolyn Wells
Greyce Wheeler
Marion Whitney
Gladys Willar
Kay Williams
Madeline Williamson
Emily Wingate
Weslee Wootten
Mary Zachary
Maurine Zollman



Date Due

[illegible]

0750007
P888p
~~LIBRARY~~
UNION
LIBRARY c.2

153681

The Powers girls, main
646.069P888p C.2



3 1262 03169 4937

